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THE CARMEL PINE CONE

BACH FESTIVAL

Sporting NOTES

SPORTS SCHEDULE

Softball

Tonight—Kips vs. Carmel Builders Supply, 8:00 p.m.

Monday, July 14—Adult League — Firemen vs. Lions Club, 7:30 p.m.

Tuesday, July 15—Kips Market vs. Salinas Merchants, 8 p.m.

Wednesday, July 16 — Carmel Police vs. Monterey Police, 7:30 p.m.

Thursday, July 17—Carmel All-Stars vs. Naval Air Station, 8 p.m.

Baseball

Tonight — Monterey Merchants vs. Patterson Merchants—Atwater Tourney, 9 p.m.

Sunday, July 13—Santa Cruz at Monterey (Merchants), 2:15 p.m. (Mission League.)

Tuesday, July 15 — Junior League—Pacific Grove at Carmel (Giants), 1 p.m.

Carmel Yankees at Monterey, 1 p.m.

Thursday, July 17 — Junior League — Monterey at Carmel (Giants), 1 p.m.

Carmel Yankees at Pacific Grove, 1 p.m.

Swimming

Monday to Friday—Free Swimming Classes—High School Pool, 9:30-11:30 p.m.

Daily—High School Pool open to public, 1-5 p.m.

Badminton

Tuesday, Thursday and Friday —High School Gymnasium, 7:30-9:30 p.m.

Golf

Wednesday and Friday — Free Recreation Classes—Valley Range, 1-3 p.m.

Tennis

Tuesday and Thursday—Group Lessons—High School Courts, 1-3 p.m.

Folk Dancing

Thursday—Adult School—High School Cafeteria, 8-10 p.m.

Cricket

Sunday, July 13—San Francisco vs. Del Monte Club at Carmel High, 1 p.m.

THREE-WAY TIE FOR TOP SPOT IN ADULT LEAGUE

With the exception of the Monterey Police, all the teams in the Adult Softball League are happy with the situation as it stands this week. The Firemen, Lions, and Carmel Police are snugly ensconced in a tie for first place as a result of this week's league action. The hard-trying Monterey Police haven't adjusted to swift pitching and long-distance hitting of the Adult League as yet and have a firm grip on the cellar spot.

Monday night the Carmel Police whittled the Lions down to league size by clubbing Fehring's gang, 12 to 3, beating the usually unbeatable Chuck Dawson, Lion pitcher, in getting the job done. Jim Kelsey handled the hurling assignment for the Carmel ticket vendors and was stingy with the base hits, allowing only three in the seven inning contest.

Wednesday's clash between the surging Carmel Firemen and the Monterey Police saw the 1951 Champs turn on the power full force to smother the Monterey challenge, 18 to 4. Kenny Roberts, Fireman pitcher, had the Monterey cops under control all the way, striking out seven swingers and allowing four hits. To show the fighting spirit of the visiting police, they requested, and received permission from the Firemen to play two extra innings in order to study the prowess of the defending champs.

Next Monday the Lions Club and the Firemen will battle it out for a first place spot, and on Wednesday, the Carmel Police will try to continue their winning ways at the expense of their Monterey brothers.

KIPS EDGED BY SAN JUAN AND PACIFIC GROVE

The hard-working Kips Market softball club ran into a pair of toughies this week, dropping a 4-1 decision to the San Juan VFW and bowing to the Pacific Grove Rec Club, 4 to 3. Johnny DeAmaral hurled a nifty four-hitter at the strong San Juan Vets but ran into a four-run uprising in the fourth inning as the pear-pickers parlayed two walks, a pair of errors and a single into a quartet of markers. The Kip infield turned in a big-league performance throughout the contest, throttling several potential San Juan rallies by sensational fielding plays. The Kippers picked up four hits off the Vet hurler, McAbee, but could not bunch the blows for a substantial rally. Newt Goodrich, fiery Kip catcher, led the Kips stickers, banging out a triple and double in three times at bat. Bob Figueroa and Ben Artellan were the other Kippers to reach the hit column.

RIFLE TO BE AWARDED AT SPORTSMEN'S CLUB MEETING

With deer season opening in a few weeks, members of the Carmel Associated Sportsmen, Inc., and friends are looking forward to the July 17 meeting in the Carmel High School Library at 8:00 o'clock, when a beautiful Model 70 Winchester 30-06 rifle, with Monte Carlo stock, will be awarded. Plans are underway to acquire a site for a rifle range where rifles can be sighted in, and members will have an opportunity to familiarize themselves with their pet fire arm. It is a generally accepted fact that the average hunter keeps his rifle in his gun cabinet for 51 weeks of the year, and just before deer season will take it out and shoot it once or twice to see if it works all right. The Sportsmen's Club hopes to overcome this deficiency in rifle shooting by acquiring a range conveniently located.

An interesting film is scheduled to be shown. The public is invited to be present.

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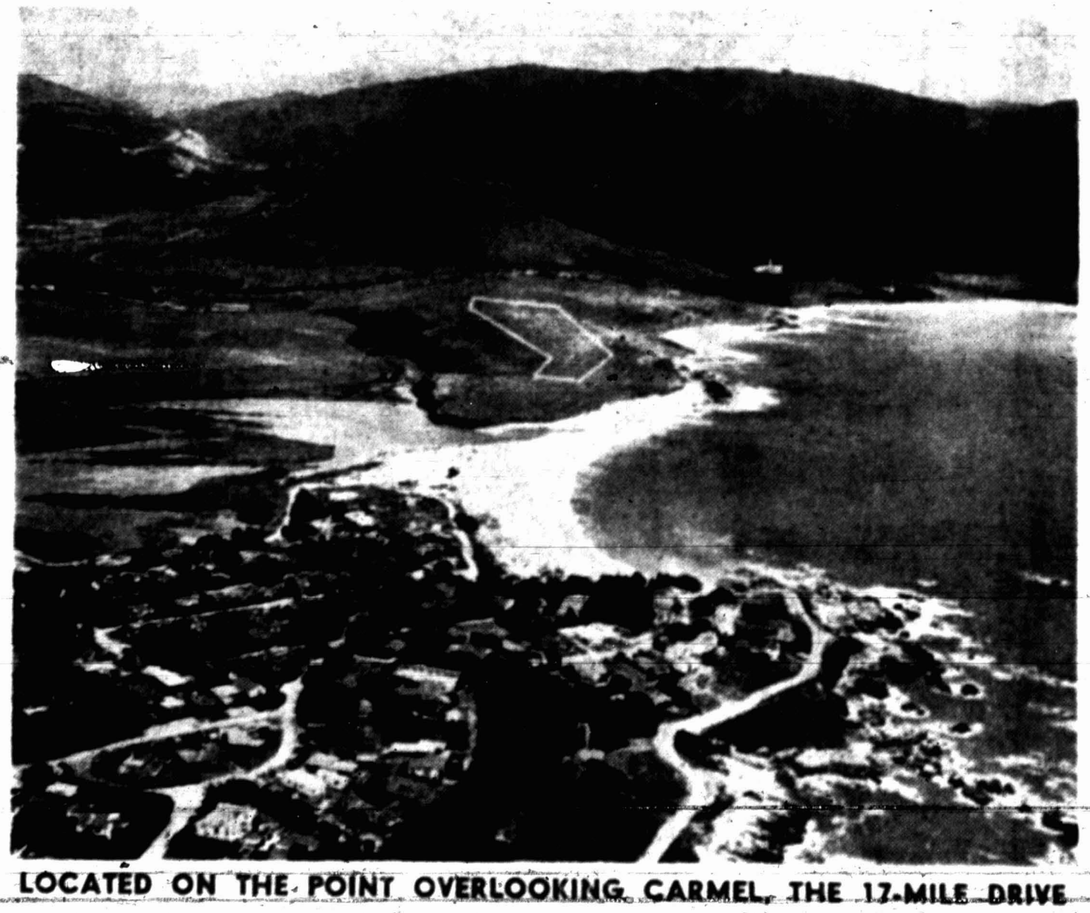

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Use Public Money For Drains Says Whitaker; "NO" Says Donald Craig

Street Commissioner Francis Whitaker has undertaken to bring to an issue "once and for all" Carmel's perennial drainage problem. At Wednesday night's council meeting he pointed out that there are three ways of dealing with the situation: expenditure of public funds, in which case the project will be paid for by all the taxpayers of the city; assessment of those individual property owners who are directly affected by the improvements; or "we can do nothing at all."

He asked for public reaction as soon as possible to the expedient which he favors, expenditure of general funds. "I want to hear from the tax payers at the budget meetings. If the project is carried out at public expense, there will have to be provision in the budget and it will affect what we do about the tax rate."

He was interrupted at this point by Councilman Donald Craig who said that he wanted it made clear that the council was not unanimous in its approval of financing the entire drainage project with public funds. He felt that where the city streets had turned storm waters onto private property, public funds should be used to remedy the situation but in other cases, drains should be put in on a contributary basis, city and property owner sharing the costs, and in still other cases the whole cost should be born by the property owner. He said it should be made clear that the city has not undertaken at this point to take care of everybody's drainage problem.

Whitaker proposes to follow the drainage plan laid down in a survey made by Clayton Neill two years ago, at an estimated cost of $200,000. If financed by tax funds and put in by city street crews, the work should be spread over a ten year period, Whitaker says.

He is supported by Councilman John Chitwood, but the latter thinks the job should be spread over a period of 30 years so that the expenditure of city funds would be limited to $6000 per year.

If the taxpayers object strenuously to use of public funds for drainage improvement, Whitaker will propose that assessment districts be set up, involving only the property owners directly affected. This is the universal way of financing street improvement, but will cost twice as much says Whitaker, since the work must be advertised and put out to contractors. Public hearings are called and if over half the property owners in the assessment district object, the project has to be abandoned.

"Then we do nothing at all, but it cannot be said when I go out

(Continued on Page Six)

Mr. Bunt Holds Forest Theater Stage July 11-13

First Bunt and then Bach! Another Carmel tradition returns tonight at the Forest Theater with Mr. Bunt, the play "with children and adults for adults and children" written by Ira Remson and first produced on the same stage 28 years ago.

When the lights come up tonight at the Forest Theater it will be to bring to life a fantastic world with oversized flora and fauna, with a house, a maple tree and a circus that have just the right look about them of having been remembered out of a fairy tale.

The other features of fantasy are there: the Sandman, the omniscient Owl who rules from his perch high atop the maple tree, the bareback rider, the circus hands, Giem who was Puck before he was Giem, and Mr. Bunt the reluctant hunter of rabbits. At its initial performance in 1924, Mr. Bunt achieved considerable success; now, again under the direction of Blanche Tolmie and with a production that outshines its predecessor, the play is twice-over welcome.

Bunt begins its three-night run

(Continued on Page Eighteen)

In readiness to begin the 15th Annual Bach Festival with Gloria in Excelis on Monday, July 14, and to bring it to its finale with two performances of the complete Mass in B Minor on Sunday, July 20, the chorus is completing its week of final rehearsal. Months of section work under Angie Machado of Carmel are behind the group, composed entirely of Peninsula residents, and under Maestro Usigli, all parts came together for this last week of intensive work. The complete program for the Bach Festival can be found on page 24; the names of chorus members on page 7. —McEWEN PHOTO.

Stanford Experts To Make Survey Of School Needs

A joint session of the Carmel School Board and the PTA, meeting to discuss the possibility of a new school bond issue, agreed to invite a team of experts from Stanford University to look over school housing situation and enrollment predictions in order to give the group an adequate blueprint for further action. Stuart Mitchell has been appointed to find out the fee for such a survey prior to its being undertaken. A previous survey, taken without cost to the community in 1946, has since proved of little value due to the rapidly changing enrollment picture since that time.

The situation as discussed at the meeting is this: there are now four kindergarten class annually where before there were only two; these classes are on double session, one meeting mornings, one afternoons and therefore two rooms are sufficient for four classes. However, as first graders, these same groups require all day classes and four classrooms are necessary. Classes at Sunset, at Woods, and at Bay School are already well over the ideal size of 25 pupils, some bordering 40. There is a consequent crowding through all the grades and Monterey County birth rate figures indicate no decrease in elementary school enrollment can be expected in years to come. A minimum of

(Continued on Page Nineteen)

Council May Improve Mission Street By Assessing Property

City Council indicated at its meeting Wednesday night that it is prepared to set up an improvement district for the purpose of putting in curbs and gutters, and paving Mission Street from Third to Sixth.

Property owners on the street will be assessed to pay for the work, a proceeding which will cost from two to three times as much as if the street could have been put in by the city crew and financed on the contributory plan, by which the city provides the labor and the property owners pay for the materials. Under an assessment district, bids must be invited, and the job is done on contract. However, 25 per cent of property owners have refused to come in on the contributory plan and the council feels that it is forced to proceed with an assessment district.

The council established time limit parking on the west side of Mission from Fourth to Sixth and changed sidewalk requirements from 7 to 8 foot width. They gave Keith Evans permission to remove some shrubs on the promise that he would replant when he had finished constructing a curb and gutter at his place of business on Junipero and Sixth. They decided to put in plantings at Third and Torres, and Junipero and Third when the street work should be completed there. Re-

(Continued on page Twenty-three)

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Pat Cunningham To Have Show At Legion Of Honor

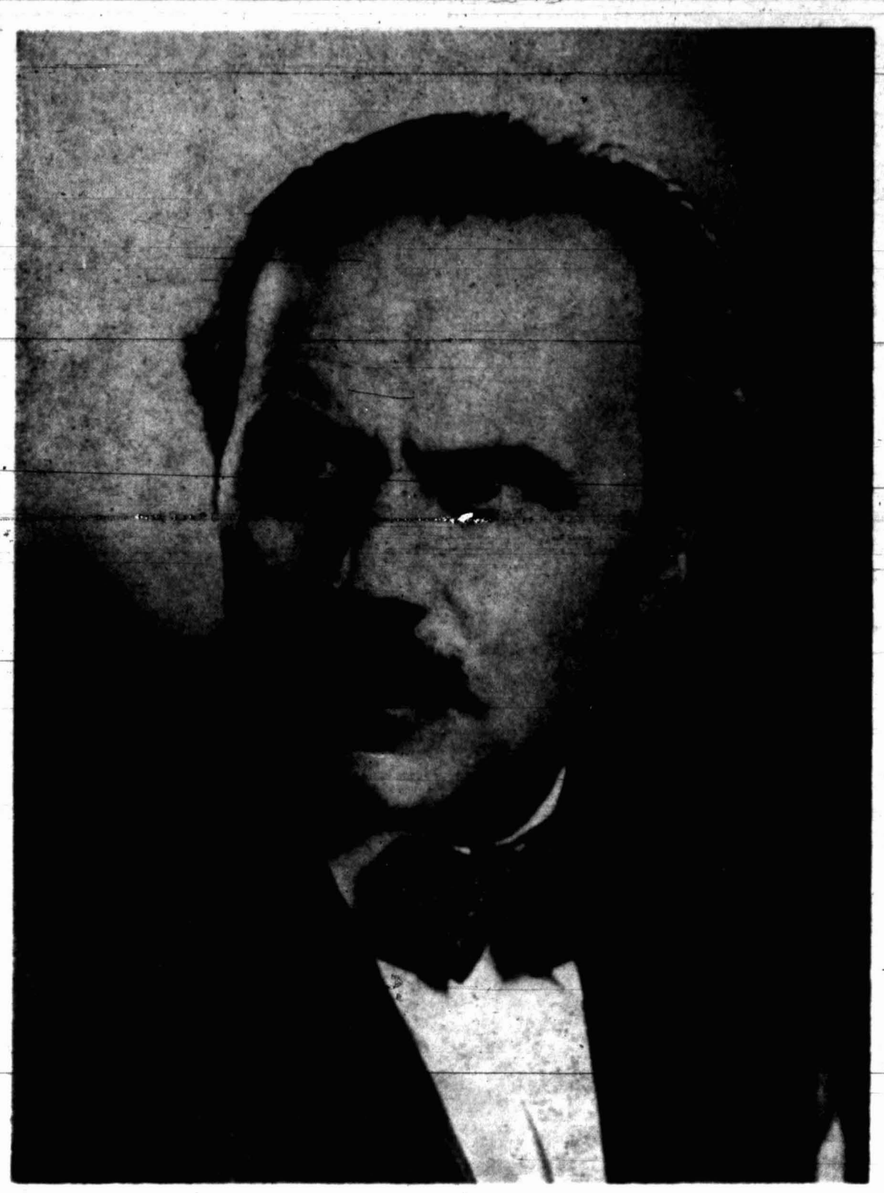
Once more the Bach Festival issue of the Pine Cone wears a cover bearing the familiar initials PC in its lower right hand corner, ascribing the linoleum block from which it is taken to Patricia Cunningham. Pat, who with her husband John directs the Carmel Art Institute, is a Carmel-claimed artist with a national reputation increasing daily. Coming up is a one-man show at the Palace of the Legion of Honor in San Francisco for the month of October, another at the Carmel Art Association Gallery during the first two weeks of September, and a full-scale boosting by Dorothy Hales of New York who has plans for putting Pat before Eastern art dealers this fall as an artist to be reckoned with.

A fourth generation Californian, which takes her well back into the earliest morning of its history, Pat took her first training at the University of California from which she graduated with an M.A. Then followed a period of study in Paris with Andre L'Hote and in Munich under Hans Hoffman. "All the things one is supposed to do," says Pat. Hoffman has of late received recognition as one of the world's finest teachers. Several years of painting in southern France came next for the Cunninghams before their return to the United States in the 30's.

In New York they went into the field of industrial design and worked in it with considerable success until the precarious state of Pat's health brought them back to the Coast and, in a few years, to Carmel, where they found the Carmel Art Institute waiting for them. That was ten years ago and they have stayed on to become another case history of week-end visitors to Carmel who turned residents.

Pat's painting has been taken up in earnest in the last few years, in which she has exhibited at the Stendahl Museum in Los Angeles, the Cranbrook Foundation in Michigan, in the Kenneth Slaughter Galleries in San Francisco and the Dorothy Hales Gallery in New York as well as in group shows in Los Angeles, San Francisco and New York. Her paintings are to be found in the collections of Gardiner Dailey and, a recent acquisition, of Henry Ittleton Jr., of Long Island. She has taken time out from Institute instructing to teach at the University of California and at Mills College.

Pat, who feels that art is not without its own science, points with pride to the fact that her father, Charles Stanley, an inventor and designer of aircraft, held this country's first patents on the helicopter. She can claim to be following in a family tradition. In the Cunningham family tradition itself are two sons: Ashley Anthony or Tony, 15 years of age, and Gael, five.



The Maestro is back.

Gastone Usigli knows well what must be done next as he has himself established the pattern and set its pace during the 12 years in which he has held within his grasp the finalities of Festival with assured power. There is the week of rehearsal just past—a week of welding into a single, harmonious hole the diversely conceived elements that will be his orchestra and his chorus. There is the week of performance to come—the week born of years of continued preparation and of seeking out what is great and truly stated. In all, the stature of the maestro as man and as musician is an inextricable factor.

As a musician he is many times distinguished. It was indicated that he would be from the beginning when in his native Venice he had mastered piano trios at an age reserved for prodigy. It was more apparent with his becoming assistant conductor of the Venice Opera Company while still in the middle of his teens, and when after four years of military service during the first World War, he returned to La Scala in Milan to study and to conduct, there had long since ceased to be any doubt but that the young man has fulfilled the promise of the child prodigy. In the process his music had taken him to advanced study in Germany as well as in Italy and his search for the same true statement of greatness had caused degrees in the humanities, letters, languages and philosophy, to be appended to his name.

He came to America in 1926 and he has stayed — to compose, to teach, to conduct — to found the San Francisco Chamber Music Symphony, to introduce American's music to Americans, and to bring to an aspiring festival a maturity, a solemnity, a discipline, and a love without which it might never have survived.

As a man he matches the musician. His keen awareness of the ends to be gained and his expert knowledge of the means to them make him a stern taskmaster; but his search for greatness in the works of man has lead him directly to man and left him with a deep touch of universality and warmth.

But the facts recorded, many omitted, some forgotten, what finally stands to attest to the measure of his genius are the days that follow.

Wharf Theatre Drama Classes –

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SUNDAY - TUESDAY
July 13 - 14 - 15

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Warner News #93

WEDNESDAY-THURSDAY
July 16 - 17

Bells on Their Toes

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From where I sit ... by Joe Marsh

How Nervy Can a "Tenant" Get?

"Harry the Hermit" dropped in to see Judge Cunningham the other day and started complaining about that dilapidated house he lives in over near Greenwood Lake.

"Who's my landlord?" Harry wanted to know. "Whoever you pay rent to," says the Judge. "Don't pay any rent," says Harry, "Moved into that house twelve years ago and nobody ever came to collect."

"Well," says the Judge, looking mystified, "what do *you* have to complain about?" "Plenty," replies Harry. "Rain's pouring in my living room and if someone doesn't fix that roof, I'm moving out!"

Now Harry was only having a little joke, but from where I sit I've seen people act just about as nervy as this sometimes—*seriously*. Like those who enjoy all the rights Americans have worked for, and yet would take away some of those freedoms from others—for example, our right to enjoy a friendly glass of beer. I say these "leaks of intolerance" have no place in the "home of liberty."

Joe Marsh

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How does a Festival come into being? How does a Salzberg, Edinburgh, Perpignan, or Tanglewood get its start? The answers are probably to be found—in as much as they can be found at all—in a sifting of tangible evidence and intangible awareness. Here it is simple: In Carmel's Bach Festival the answer lies with Dene Denny and Hazel Watrous. The Festival has been their doing from the first days of its temporary construction until the present when it is a completed thing, a finished structure with its foundations firmly fixed in time, in art and in the white sands of Carmel.

When they came here in the early 20's the two friends were bent on another sort of building. Festivals were for the future; for the present, it was houses, glowing redwood houses that barely disentangled themselves from the insistent scenery that surrounded them. Then it was a studio, a gallery, Denny-Watrous presenting . . . presenting what was important in the new, what was great in the old in music, in drama, in painting, in architecture, in beauty however formed. They lost forever their first names to the more expansive name of Denny-Watrous Management and soon after came the faint spectre of Festival.

In 1928, in their studio on Dolores Street where the Pine Cone is now located, Denny-Watrous presented the whole of Bach's Art of Fugue—one year after its premiere world performance in Leipzig. A few years later under their management the Neah-Kah-Nie string quartet gathered under its aegis a group of local amateur musicians and adding a needed expertness to their enthusiasm, came several summering members of the San Francisco Symphony Orchestra. And Bach began in earnest. Gently at first with a few numbers by the quartet, a few by the local orchestra until slowly the spectre stood full-statured in their midst with the look of solidity to him and the dream had come of age. A succession of conductors followed: Michael Penha being succeeded by Carol Weston, by Ernst Bacon, by Sascha Jacobinoff, by Gastone Usigli. A resident chorus was established with soloists being called from far corners of the country; the orchestra grew to match the professional caliber of the performance, its members being imported for the mid-summer week of Festival; and Usigli remained.

So it was somehow decided that Carmel was to be the place where yearly the magic of a master musician was to crowd the whispers from the pines, break into the silent noises of its night, uproot them, mix with them, become one with them and with the memory of beauty that each who has heard them together carries away.

Behind it stand two women, acutely aware of what is lovely, of what is lasting, of what is real, and with the power and purpose of transmitting that awareness beyond the microcosm of individual sensitivity. From their vision, their judgment, their warmly human gift of giving, from their unequalled talents as Denny-Watrous, from their charm as Dene Denny and Hazel Watrous—from these has come Carmel's Bach Festival.

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JAMES SCHWABACHER

James Schwabacher will again be tenor soloist for the Festival, singing in the B Minor Mass on the closing Sunday, in the Cantata No. 60 with Eula Beal on the opening night, Monday, and in two Arias on Friday.

Schwabacher's third season in the Bach Festival is paralleled by his fourth season in the San Francisco Opera, for which he is engaged to sing prominent roles in a number of performances. He has also had his third season with the Cincinnati Symphony, Thor Johnson conducting. He sang in the Los Angeles Music Festival, and is re-engaged for the Ojai Festival next May.

A very large repertoire of not only operatic, but of the great oratorios is a part of James Schwabacher's achievement. He has had major appearances as tenor soloist in The St. John Passion, the St. Matthew Passion, the B Minor Mass, the Haydn Creation and Seasons, Mendelssohn's Elijah, Mozart's Requiem, Stainer's Crucifixion, and many others.

Use Public Money For Drains Says Whitaker; "No" Says Don Craig

(Continued From Page Three)

of office that I did not attempt to solve the drainage problem," Whitaker concluded.

Budget meetings have been set for July 18 and August 11. Mayor Horace Lyon asked that the July session be reserved for handling routine and detail, and discussions of drainage financing and expression of public opinion be reserved for the August 11 meeting.

Other business of the meeting: Attorney Thomas Perry reported he had communicated Fred Crawford's complaint to Frank Murphy that heavy equipment was being serviced at the M. J. Murphy's Monte Verde yards, and that Murphy had stated that owing to an excessive number of breakdowns more than the usual amount of equipment had been in for repair, but it had now been removed. The pump at the downtown yard services the heavy equipment and only the light equipment is gassed at the Monte Verde lot, Murphy said.

Council granted permission for the Navy to bring a jeep and "duck" through city streets so the Navy could make a test of the "trafficability of the beach soils", but requested that the Navy furnish information as to when the survey is to be made and how long it is to continue.

Announcement was made that the State Board of Liquor Control had set the time for the public hearing on La Playa liquor license transfer for 10:00 o'clock in the morning of July 17. Council set August 6 as date for a public hearing on H. L. and Iva C. Rogers' protest against the Planning Commission's denying them a permit to erect a car port two feet from their property line.

Mayor Lyon suggested that some of the holiday traffic down Ocean Avenue to the beach might be thinned by creating a one-way north to south traffic restriction on Scenic from Ocean to Eighth, and by setting up boulevard stop signs on streets crossing Eighth so the traffic would flow out Junipero to Eighth and down Eighth to the Point, instead of down Ocean and along Scenic. Police Department was instructed to make a survey.

The Orchestra

First Violins: Ervin Mautner, Concertmaster; Murray Korda, Barbara Brown, Maxine McLain, Hedy De Rimanoczy, Mary Gussin, Rosemary McNamee, Edwina Pierse Smith.

Second Violins: Mary Alyce Marshall, Principal; Mabel Pittenger, Betty Rae Stanley, Cappy Pottle, Mary Anne Acosta, Viola Fuehr.

Violas: Samuel Singer, Principal; Mary James, Elizabeth Bell, Kenneth Browell, Jane Houghton.

Cellos: Marie Manahan, Principal; Jean Fulkerson, Jean McGuire, Dorothy Lichty.

Contrabasses: Ronald Gerst, Leslee Scullin.

Flutes: Floyd Stancliff, Patrice Kelly.

Oboes: Don Leake, Don Muggeridge, Edith Eagan.

Clarinets: Franklin Sabin, Richard Lessing.

Bassoons: Douglas Craig, Regnal Hall.

French Horns: Willard Culley, Alan Robinson.

Trumpets: Charles Daval, Walter Laursen, Herbert Miller.

Tympani: Jack Van der Wyck.

Continuo: Ralph Linsley, Charles Fulkerson.

Organ: Robert Forbes.

Heralding Trombones: Gordon Stewart, Donald Stewart, Donald Dean, Jerry Jansen.

★

Council Votes To Repair City Hall

City council, at its meeting Wednesday night, approved expenditure of $3,000 for repairs and improvement of the city hall property that included purchase of a new furnace, repair of front steps, floor sanding and waxing, a spring roller shade for the gallery window and weather proofing the west side of city clerk's office. Purchase of press tables and acoustical treatment of the council room was put off with the idea of obtaining the services of a consulting architect so that improvements could be in accord with present design.

Council's action was taken on the recommendation of the screening committee, Councilman John Chitwood, Councilwoman Geraldine Smith, City Clerk Peter Mawdsley and Building Inspector Floyd Adams.

★

ALAN ROBINSON

Alan Robinson has played first horn with the Utah Symphony for three seasons, solo horn with four symphonies in Los Angeles, and is currently employed as a freelance in the moving picture studios and in television.

PHYLLIS MOFFET

Phyllis Moffet appears as soprano soloist in the Bach Festival for the seventh time. Each year has brought fresh achievements on the part of the young California singer, and new honors. She has had six solo performances with the San Francisco Symphony Orchestra, Pierre Monteux conducting, including the Farewell Performance in San Francisco this spring.

Miss Moffet has just recorded Handel's Judas Maccabaeus with the Utah Symphony for the Handel Society Recordings of New York. As a Hollywood Bowl Auditions winner, she had a solo appearance with Leopold Stokowski, and has sung seven times with the Los Angeles Philharmonic under Alfred Wallenstein. Many radio programs, soloist on the "Standard Hour" and frequent appearances under Dr. Richard Lert are among Phyllis Moffet's activities during the last few years.

She has done advanced study under the renowned Lotte Lehmann, as well as for two seasons coaching with Conraad Bos in New York.

Phyllis Moffet has sung the solo soprano in major productions of Beethoven's Ninth Symphony, Mahler's Resurrection Symphony, the Brahms Requiem, the Verdi Requiem, the Mozart Requiem, the Messiah, Elijah, the St. John and St. Matthew Passions, the Mass in B Minor, and many other of the great choral works.

Her crystal pure voice, distinguished style and perfection of singing are receiving mounting recognition from the music world.

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DONALD GRAMM

"LADIES AND GENTLEMEN . . . A VOICE." Claudia Cassidy, Chicago Tribune.

"His voice is not only beautiful in quality and very wide in range, but like that of Lawrence Tibbett and a few other rarely endowed artists, it has a distinct personal timbre, with the baritone suppleness and the dark, rich color of the bass. . . ." Alfred Frankenstein, San Francisco Chronicle.

The appearance of Donald Gramm, bass-baritone, in the vocal quartet of the Bach Festival is one of the most exciting additions to the Bach Roster of the Fifteenth Festival. A protege of Martial Singher, Donald Gramm has had consistent success since his first recital appearances. He is engaged for the fall and spring seasons of the New York City Opera, and will sing both in New York and on tour the title role of Alban Berg's "Wozzeck". He has sung with the San Francisco Symphony under Pierre Monteux, three times with the Chicago Symphony, and is re-engaged for the current season. He has sung as soloist in the St. John Passion, in Television films with the Werner Janssen Symphony and twice with the San Francisco Boys' Chorus. He is again scheduled to sing with the Little Orchestra Society in New York and with the San Francisco String Quartet.

The beauty of Donald Gramm's voice impresses all who hear it. He will sing in the B Minor Mass on Sunday, and in the Bass Cantata on the Thursday program.

The Chorus

First Sopranos: Helen Aron, Constance F. Banks, Helen Boillat, Lydia Cole, Ruth Davis, Patricia Doolittle, Jean F. Egger, Alma Elwood, Blanche Gibbs, Elizabeth S. Hoisington, Gail Johnson, Beatrice Martin, Patricia Moore, Marian R. Parker, Gertrude Ralph, Paula Schneeberger, Rosalie Woodard.

Second Sopranos: Helen Abinante, Constance Banks, Anne M. Bell, Joyce Bishop, Patricia Di Bene, Ruth E. Gaskin, Grace C. Harkins, Dan Lenoir Hosack, Betty F. Lamb, Nancy Lofton, Constance Messenger, Narita Monhollan, Patricia Moore, Amy W. Nelson, Neeta White.

Altos: Myrtle D. Bagley, Eva R. Cohn, Kay Fessenden, Ruth C. Green, Margaret Hensel, Doris S. Iacobelli, Eleanor Kappes, Ruth McDonald, Mary McElroy, Phyllis McNeela, Olga T. Scheffler, Pauline W. Schmid, Marian Tregenza, Blanche M. Woods.

Tenors: Don Aguilar, Norman Boxley, John F. Di Bene, James Gordon, Mark Guerin, Paul Johnson, Charles B. Oler, Tom Sanderson.

Basses: George A. Berkey, William G. Bishop, Frederick E. Clark, Hans Cohn, Wallace Doolittle, John W. Farr, Wilburn Fessenden, Charles Fulkerson, Malcolm S. Millard, Harold Ralph, Paul Veneklasen.

★

Carmel Christening

Peter Robert van Carnbee received free and clear title to his name on Saturday of last week when he was christened at All Saints Episcopal Church by the Rev. Alfred Seccombe. Peter's parents, Mr. and Mrs. John M. van Carnbee, were present with proxy godparents, Miss Louise Clark of Carmel and Lt. Robert Jeltes of the Royal Netherlands Navy, for Pauline Heyse-Schimmelpenninck of the Netherlands and Robbert Fack, secretary of the Netherlands legation in Rome.

A duly christened Peter was congratulated by Mrs. F. W. Clark, Mrs. Robert Jeltes and Mr. and Mrs. Eben Whittlesey at his parents' home on Mesa Drive following the ceremony and responded exuberantly to the celebration by cutting his first tooth.

EULA BEAL

Eula Beal's luscious controlto voice was heard in the Bach Festival a few years ago, and none who heard her have forgotten its loveliness. Her return as soloist in the B Minor Mass, and in the Cantata for alto and tenor on the Monday program, is eagerly welcomed.

Her New York debut in 1947 was followed by three years of touring under NCAC. For three seasons she was soloist with the San Francisco Symphony, appearing also with the Los Angeles Philharmonic, the Dallas Symphony, the Hollywood Bowl Orchestra, the Pasadena, Jackson, Phoenix, and others.

She made a concert motion picture, Concert Magic, starring with Yehudi Menuhin and Jakob Gimpel, the two latter well-remembered for their appearances for the Carmel Music Society this past season. In private life Eula Beal is Mrs. William Garnett. She has a son, William Allan Garnett II, born last October.

Storytelling Duo

When it is time for once upon a time tomorrow morning at 10:00 o'clock at the Carmel Library's story-telling hour, both Mrs. Doris Wheatland and Mrs. Elizabeth Marsh will be ready with tales for the 5 to 10 year old set.

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ALICE EHLERS

"There may conceivably be harpsichordists living who are as good as Alice Ehlers—though this seems doubtful—but there is certainly no better." London Daily Telegraph. One of the great artists of the world, Alice Ehlers is playing in the Carmel Festival for the third time. The delight which Dr. Ehlers' playing gives to those who are fortunate enough to hear her, can scarcely be measured in words.

Vienna-born, Alice Ehlers has that thorough musical background that has long been associated with pre-War Europe. She studied harpsichord for four years with Landowska, had a trio with Paul Hindemith, and founded the Friends of Old Music, being herself an authority on ancient music and especially the music of the seventeenth and eighteenth centuries. She was long associated with Dr. Albert Schweitzer, and has concertized all over the world with distinguished success.

Dr. Ehlers (her musical Honorary Doctorate was bestowed upon her by Dr. Evans of Lewis and Clarke College) has been on the music faculty of the University of Southern California since 1942. A comment of the International Musician sums up well the effect of Dr. Ehlers' playing: "The listener forgets that he is hearing old music played on an ancient instrument, and remembers simply that it is great music."

Complete Cycle Of Bach Sonatas A Realized Dream

The presentation of the complete Cycle of Bach Sonatas for Harpsichord and Violin has long been a dream of the Carmel Festival. Its realization this year, with the distinguished Alice Ehlers at the harpsichord, teamed with the outstanding violinist, Alex Murray, is one of the major offerings of the Festival.

To say that Mme. Ehlers and Mr. Murray are artists is to state only half the truth. With them the music is all important. To present an evening of sonatas is a difficult task; to project the music in a comprehensible manner without losing the characteristic style of the composer is still more difficult; to make this same music strike a responsive chord in the soul of the listener is an art and the aim of every performer. All of this was achieved notably by Mme. Ehlers and Mr. Murray in this memorable recital.

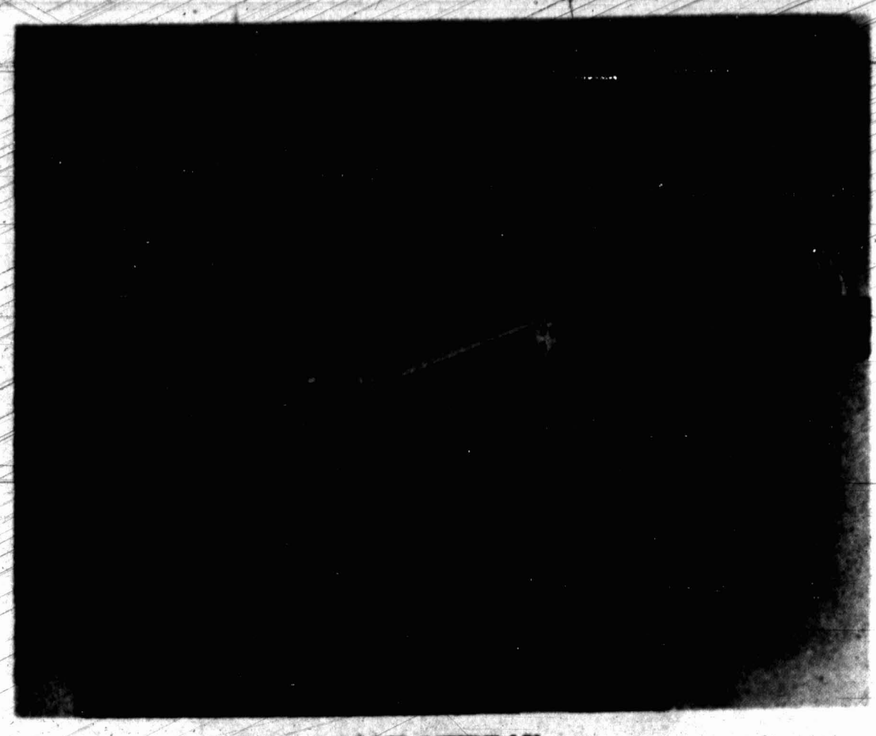
The cycle will be presented Thursday, Friday and Saturday mornings at the Carmel Woman's Club at 11:00 o'clock.

★

Party Follows Performance

Immediately following Monday night's opening performance of the Bach Festival, musicians and patrons will be honored at a reception, given as is its custom by the Carmel Art Association at the Association's Dolores Street gallery.

Committee members are Mrs. Douglas Macgregor, chairman, Mr. and Mrs. Robert Aurner, Mrs. Robert Doolittle, Mr. and Mrs. J. W. MacLennan, Colonel and Mrs. Philip Schneeberger, Dr. and Mrs. Walter Lehmann and Miss Sophie Harpe; refreshments, Mrs. Archer Allan, Mr. Thomas McGlynn, Mrs. R. R. Wallace, and Mrs. H. Lowenhaupt.



ALEX MURRAY

Alex Murray appears with Alice Ehlers in the Sonata Cycle for Harpsichord and Violin on Thursday, Friday and Saturday mornings; in the Carmel Woman's Club, and again on Saturday evening with Alice Ehlers in Brandenburg V.

While he was born in Scotland, Alex Murray received his entire musical education in America. He has concertized from coast to coast, and played as soloist with many symphony orchestras, including the Hollywood Bowl. At present he is the Concertmaster of the Republic Pictures Recording Orchestra.

The San Francisco Chronicle wrote of Murray that he was "An artist of whom America may well be proud," while the Los Angeles Herald-Express declared him "one of the nation's outstanding violinists."

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RUTH SLENCZYNSKI

Since her appearance in the Bach Festival a year ago, when she proved that she "had a new claim to recognition", Ruth Slenczynski has given concerts in Honolulu, the midwestern states, and with Eastern symphonies. Her playing with the San Francisco Symphony last summer under Arthur Fiedler in the "Pop" concerts, was "a blaze of glory", according to Alexander Fried of the San Francisco Examiner.

This fall Miss Slenczynski is scheduled for two appearances with the San Francisco String Quartet, for a series of recitals in the central states, and for both orchestral and solo dates in Boston and New York. Following this, Miss Slencznyski leaves for a European tour.

It was not so long ago that Ruth Slencznyski was playing as a child prodigy, literally causing the world to gasp at her amazing and phenomenal gifts: Paris, London, Berlin, Barcelona, Zurich, New York —everywhere it was the same. From her first concert at the age of four, to her debut in New York at the age of eight, the piano world marvelled. She studied with Schnabel, with Cortot, with Rachmaninoff. The greatest artists of the period were deeply interested in her.

Now, the mature artist, the adult Ruth is fulfilling the promise of those prodigy days. Once again she is thrilling her listeners by her virtuosity, her "incredibly beautiful tone" and her thoughtful and imaginative interpretations. Ruth Slencznyski appears on Tuesday night only during Festival week, playing the Bach D Minor Concerto for piano and orchestra.

★

Wayfarer Returns

Miss Nelle Wiley, director of Religious Education at the Church of the Wayfarer, has recently returned from the Christian Education Workshop held on the campus of Union College in N. Y. State.

RALPH LINSLEY

No artist of the Carmel Bach Festival is better known or more loved than Ralph Linsley, who has played in every Festival but the first. As soloist and as the master of the cembalo in the orchestra, he plays with a pure precision and classic style that could not but have delighted the demanding Johann Sebastian Bach himself.

A graduate of Yale University, Ralph Linsley has just received his Master's degree from the University of Southern California, majoring in the harpsichord under Dr. Alice Ehlers. Ralph gave his harpsichord recital in June, receiving applause that amounted to an ovation.

This year marked his sixth season as regular accompanist for Nan Merriman, his touring with her having taken him during that period not only to all points of the country and to Canada, but to Paris and Spain.

Ralph has also been accompanist on tour for Leonard Warren, Albert Spalding, Frances Yeend, and many others, receiving always distinguished praise. This last year he has confined his work to the West coast, appearing as guest soloist with the Roger Wagner Chorale on the Forest Lawn Radio program, as well as many other broadcasts, and played the cembalo parts for the annual Messiah in Pasadena, Richard Lert, conducting.

In the Festival this year Ralph Linsley will be heard in the Concerto for two pianos on the Thursday program, with Charles Fulkerson, in ensemble numbers on the Friday program, and in the Concerto for three pianos on Saturday, with Julian Karolyi and Charles Fulkerson.

★

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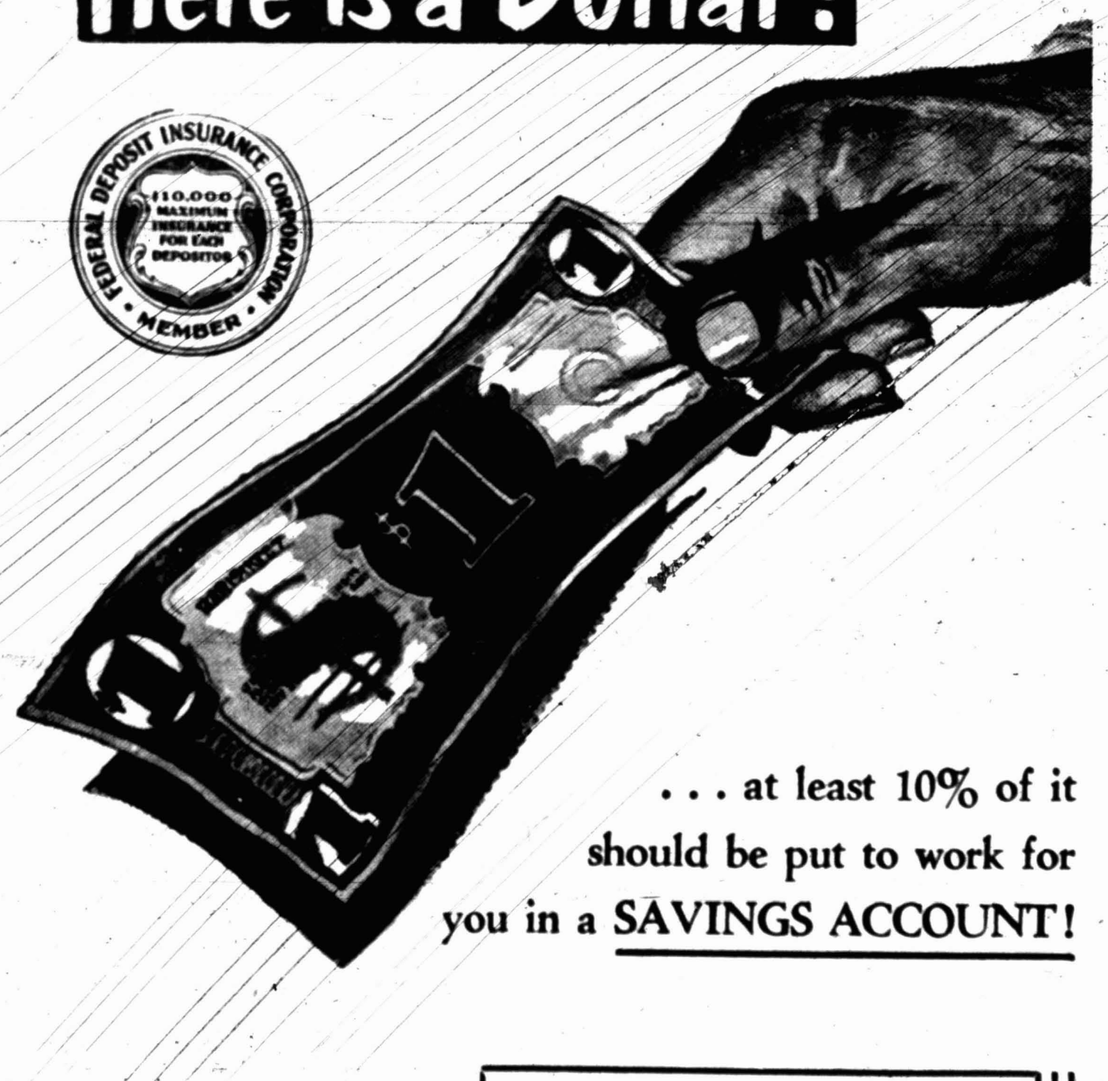

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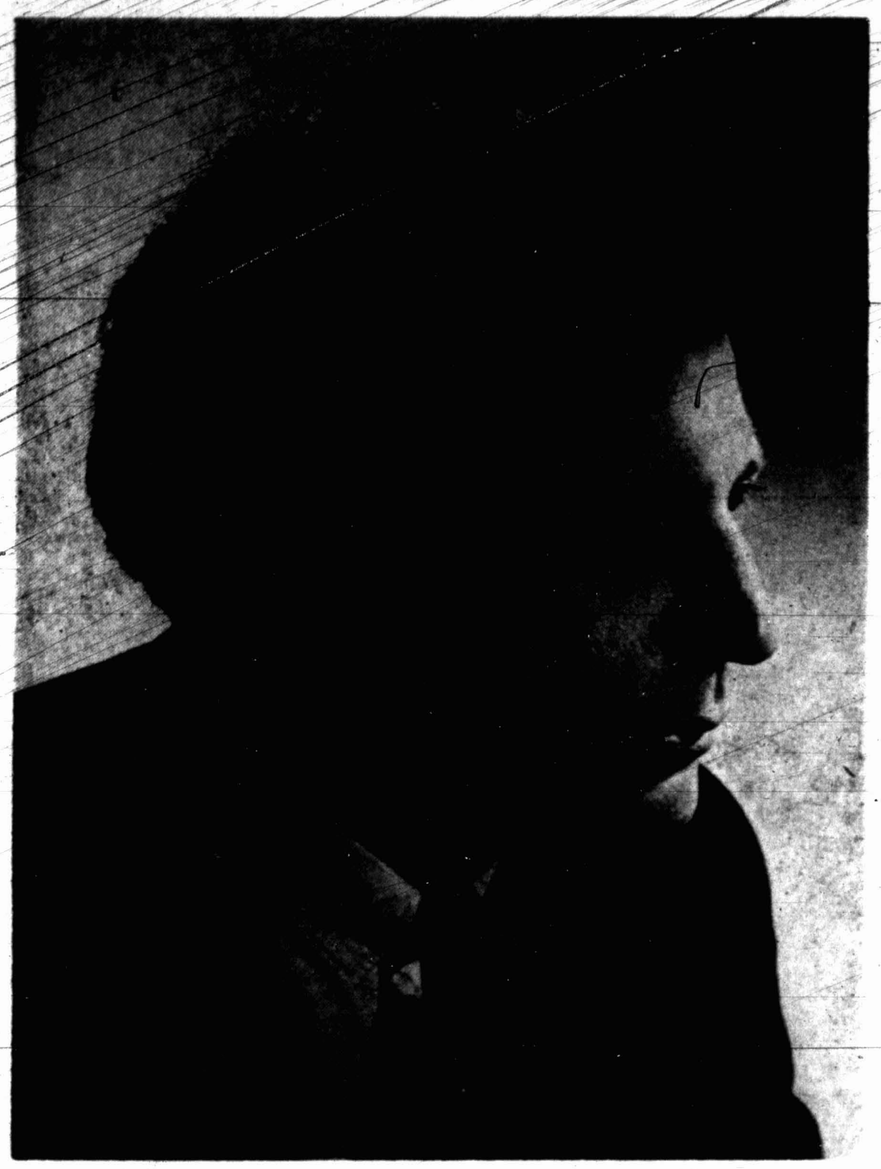

JULIAN KAROLYI

Julian von Karolyi, recently come from his native Hungary, will play the solo piano works on the Friday program. Mr. Karolyi is new to the Carmel Festival, and piano devotees are eagerly looking forward to hearing him.

A child prodigy, Julian Karolyi gave his first orchestral concert in 1926, at the age of 12. He has studied with Alfred Cortot in Paris, and with Dohnanyi in Budapest. Some of the prizes awarded him include the Mendelssohn Prize, Berlin; the Franz Liszt Prize, Budapest; the Bluethner Prize, Dresden; the Chopin Prize, Warsaw; the prize in the International Competition for Pianists, Vienna, 1933. His debut recital in solo piano was in Aeolian Hall, London, in 1929. It was in 1930 that he toured England with Chaliapin.

Such success followed that in 1934 a major concert tour was arranged for him, and he played with all of the leading symphonies, including the Covent Garden Opera House Orchestra, London; Berlin Philharmonic; Orchestre Lamoreux, Paris, and many others. He had his American debut in Carnegie Hall, New York, in 1951.

Immediately after the Festival, Mr. Karolyi plays in some television films with the Werner Janssen Symphony, after which he flies to Europe to be soloist under Furtwangler, and to fill a succession of engagements. He not only plays the solo piano group in the Friday program of the Bach Festival but appears in the three-piano concerto on the Saturday program.

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Ticket! will hit the boards loaded with local and imported talent. We have as our stars Ruth McElroy, who needs no introduction after her countless smash performances in little theatre hopping; Jimmy Griffen, last year's choral director of This Is It! and a man gifted with both a voice and solid years of road experience; Jack Washburn, a Fort Ord find with special service, radio, TV, and six years of San Francisco little theatre behind him; Millie Kimball, Carmel Valley peach who has starred in more Peninsula shows than you can shake a pretty leg at; Nancie Brown, who walked away with the lead in Claudia, directed by the late Forrest Barnes, and who will attend Pasadena Playhouse at our show's closing. We also include in our cast Jim Hare and Dominique Damari, two standout performers in the recent production of The Taming of the Shrew, presented by Monterey Peninsula College; Basil Allaire, who once again is holding down a strong part after his showing in last season's This Is It; Mary McElroy, truly the blonde bombshell of local theatre; Kenn Smith, director of Barn Theatre, who is once again gracing the boards with his inimitable personality; Terry Eby, who has stolen more than one Wharf Theatre show and who still takes bows at the mention of Jungle Drums; and, oh yes, we almost forgot (like heck) Ric Masten, who starred in The Hasty Heart, directed by Charlie Thomas, and who has created the lyrics for That's The Ticket', and Mike Monahan who hacks out this column and is very tired after the above typewriterful.

That then, readers, is the cast of leads and semi-leads whom you will see in That's The Ticket', an all new musical comedy produced by Three Ring Theatre and presented by the Carmel Kiwanis. We are sorry that we haven't space for all the names of those who make up the chorus, but we will remedy that at a later date. For now, we have squeezed in with Bach and we are satisfied.

By Mike Monahan

We very nearly missed our deadline this week as our casting committee was still wrangling over who should play what, right up to press time. However, Madame Editor allowed us the time for which we give thanks, and so instead of being boiled in oil we were simply Cooked.

We would like to devote some of this week's column to giving thanks where it is due. Certainly that means that Three Ring Theatre will always be in the debt of Carmel's Kiwanis who are backing us this year and so are making That's The Ticket possible. The money for our four planned performances will go to one or another of the very worthy causes which the Kiwanis Club is constantly supporting. Kiwanis is helping us with many of the phases of production which so often become tedious. This year we will have publicity and ticket sales taken out of our hands so that we may give more time to the show itself. Any of our readers who have been connected with show business know the importance of such activities. Kiwanis has thus applied an icepack to an ever-present headache. We hereby officially thank all of Carmel's cooperative Kiwanians.

Another group to whom we extend thanks is the Forest Theater Guild. Their pleasant aid in ironing out rehearsal problems will not soon be forgotten. We are no longer faced with the alternative of rehearsing our 85 singers, dancers, and actors in a hotel room. Instead, we are sharing our rehearsal time evenly with the Guild, which is presenting a second play when Mr Bunt closes.

But now to our cast. That's The

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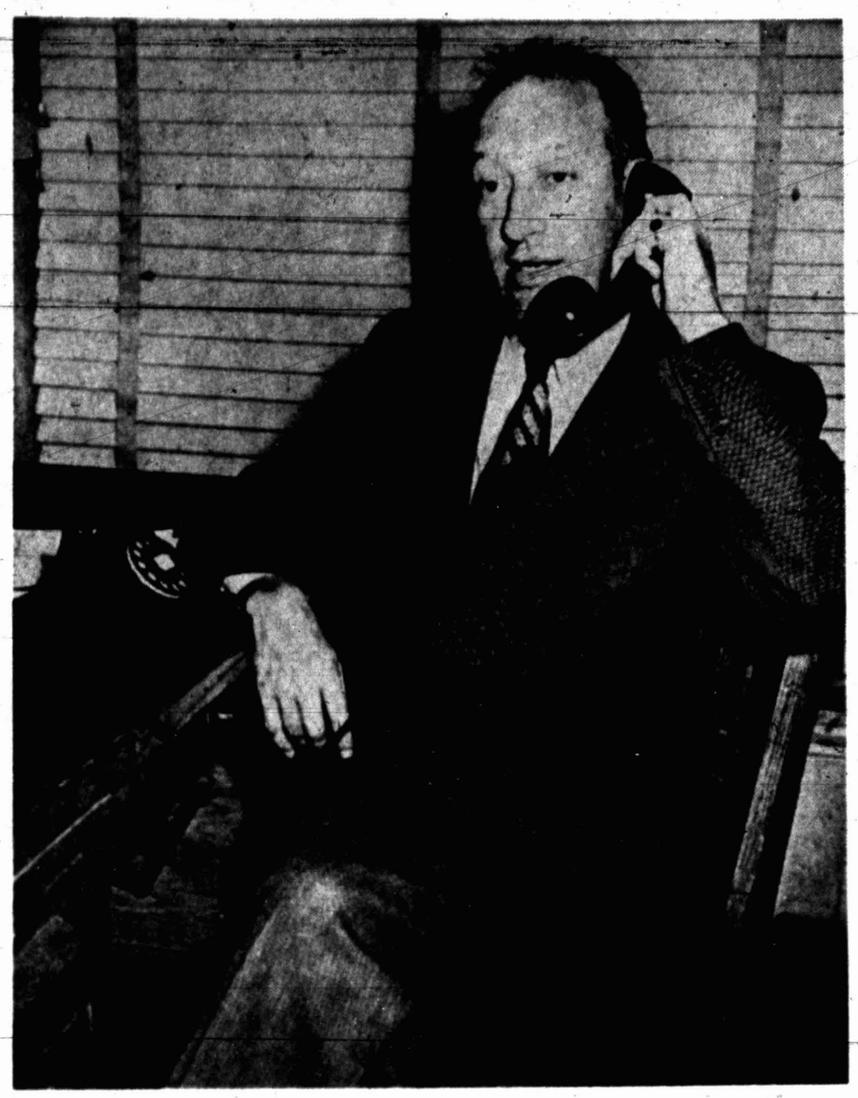

ALEXANDER FRIED

Alexander Fried is that rare phenomenon,—the music critic who deliberately studied to be a music critic, and whose training, background, extraordinary abilities and integrity have made him one of the top men of his profession. Born in New York, the young Alexander had his first piano lessons at the age of four. He received his A.B. from Columbia University in 1923, following it with more and more specialization in music. He was awarded the Rosenthal Fellowship for postgraduate study in preparation of a music critic's career. 1924 gave him his Master's from Columbia, and work with the well-known Daniel Gregory Mason.

Work on Musical Digest followed, with quick promotion to the job of managing editor. He came to San Francisco to be music and art critic for San Francisco Chronicle, going from there to the San Francisco Examiner in the same capacity, a position he has held for the past 25 years and to which he has brought a high degree of distinction. During this period he has done radio talks, lectured, become music and art correspondent for the Christian Science Monitor, been commentator for the San Francisco Symphony and identified himself with many important activities, all of which he sums up in the terse phrase, "and so on".

None who heard Alexander Fried's lecture for the Bach Festival last year can have forgotten the spell of intense interest in which he held the audience, the charm and humor of his telling, nor the delighted surprise that anything called "a lecture" could give so much pleasure.

Mr. Fried is lecturer for the Festival again this year, talking in the Carmel Woman's Club on Wednesday morning on Footnotes to a Bach Festival.

★

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Palo Corona Guests Honored

Friday at a barbecue, Mr. and Mrs. Lloyd Tevis honored Major and Mrs. Henry W. Forester and their daughter, Barbara, guests at Mrs. Sidney Fish's Palo Corona Ranch. Also on the special side was Mrs. Fish's daughter and son-in-law, Mr. and Mrs. Henry Rathbun, of Washington, D. C., currently midway in their month's visit on the Coast. On hand were the Richard Tevises and David Moores of San Mateo, Mr. and Mrs. Richard Osborne of Pebble Beach and Mrs. Paul Bates of San Francisco.

On Sunday, Mrs. Fish had a cocktail party for her guests to introduce Boston debutante Barbara to the Wild West's younger set.

* * *

Fireworks and Fixings

An incredible number of incessantly moving children plus a full compliment of parents and miscellaneous impedimentae rendered impossible an accurate count of noses at the Fourth of July picnic given by Dr. and Mrs. Russell Williams on the beach below their Highlands home. As annual and as exuberant as the event it heralds, the party ran a sandy course midafternoon to midnight with laps for picnicing and a center section given over to fireworking; after hours, was devoted to fire watching by the fair to middling group who stayed on after the departure of the captains and the kids.

To a casual list of those present—Dr. and Mrs. James Hopper, Mr. and Mrs. Richard Lofton, Dr. and Mrs. Talcott Bates, the Frank Lloyds, Mrs. Gerald Barron, Mr. and Mrs. Laidlaw Williams, the Robert Smiths, Mrs. Priscilla Chaffee with sons, John and Ben, the Ephraim Doners, Fred Farr, Florence and Bob Hart—add several dozen children, an even greater number of dogs, and round out the figure for good measure and for the shadowy figures on the periphery of the bonfire.

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Thumb-Box Exhibit . . .

By Ann Fraser

One of the happiest events to come along in recent months is the exhibition of small-scaled paintings, called a "thumb-box" exhibition, now hanging in the Beardsley Room of the Art Association Gallery. Not because the caliber of the show is one of exceptional excellence—it isn't, but because it gives to art such plausible proportions, both as regards price and placing, the show warrants consideration.

To most people a painting is a luxury, first because the painter, as indeed he should, sets a high price on his work and secondly because a large canvas demands scope; it requires a setting suited to its excellence in order to give mutual complement. To put care into the purchase of a painting without putting equal care into its hanging would be as foolish as to affix exquisitely carved oaken doors to the tool shed. Further, a large painting demands attention. Over a mantlepiece, opposite a reflecting mirror, at the end of a gallery, it calls for focus; it is an omniscient presence and must therefore be greatly loved if one is to have the joy of it.

But now come the thumb-boxes; they are charming; they are unpretentious; they make few demands either upon the size of one's home or of his pocketbook. And a painting suddenly becomes something with a "livable" quality that is translated into terms of low-ceilinged redwood rooms and corners behind the door and a warmly companionable association.

There is a further advantage. Scaled down, even the traditionally treated subjects of which one is sometimes inclined to be wearied take on a new life. Seascapes, in particular, valley landscapes, for another, are here delightful whereas the same thing magnified four times must be something more, must be important or compelling or some such, to justify both size and continued treatment. A seascape by Al Need, a painting of the beach at Point Lobos by Arthur Hill Gilbert, landscapes by Joseph Bennett and Howard Smith—these are good, and would be more at home outside of the confines of the gallery than many of their counterparts with many times the square footage.

As in the pencil sketches or studies that precede the execution of some large-scale work one often feels in closer affinity to the artist than in the finished piece, so with these paintings there is all the finish of opening night with just a touch of dress rehearsal about them.

Like a quick line sketch, the look of Monterey's fishing fleet overlies background described with solid areas of color in Patricia Cunningham's Monterey. Here the look of haste which would run away with a larger picture is kept within intended action. In the case of Marjorie Doolittle's painting of a Monterey adobe, the artist is much better represented by the painting which hangs at the Gallery entrance than by this smaller one included in the Beardsley Room exhibit. Whereas the latter doesn't quite fall into place and her semi-abstract treatment of the material remains somehow suspended without the final touch to make it hold together, the larger painting has an air of authority and of rightness about it. But the contrast allows one to evaluate more clearly the nature of the artist's work with its possible weakness giving way to its excellence.

Paintings by Claude Buck, by Harvey Williamson, by Donald Teague, Sam Harris and other Association members are exhibited, each flaunting its price tag proudly as well it may. The amount of paint times that of canvas seems to be the determining price factor and with this method of calculation prevalent and with thumb-box shows having a special appeal of their own, we can well hope to have more attention given them and the quality of their paintings.

While thumb-box browsing don't neglect the new group show in the Main Gallery.

BACH FUGUE

"Bach's music is the perfected Gothic of the art."
—Schweitzer

How the great structure gathering into power
Rises in strides of glory from the theme!
Arch beyond arch, pillar and dome and tower
Lifted to God, authentic and supreme!
Resting secure in inner clarity
Yet all in motion, glad with its own life,
Centered and firm, yet ever fresh and free
It stands, the resolution of all strife.

What earthly structure, lofty and serene
Calls to the spirit with these tongues of flame?
It is the image of a world unseen,
Vibrant with shining life from whence it came.
Beyond the form the song of praise ascends
Timeless, and with a joy that never ends.

MASS IN B MINOR

None but the true shall ever know
The fire that moved his spirit so!

To listen is not quite the same
As to be substance to the flame.

Here in the tenuous realms of sound
He gave new meaning to man's ground.

The anguish he could not destroy
Remade in him shone forth in joy.

The smallest phrase in this great Mass
Is music time will not surpass . . .

Is living form for thought and mood
Lifted into beatitude.

These holy hymns transcend the word
By heights of inmost hearing heard,

Till all who sing, rejoice or grieve
In God's vast beauty must believe.

THE GREY MUSIC

For all the golden weather veiled away—
For all the boughs brought low by summer rain,
For all the psalmody the birds restrain,
There is a sound of singing through this day.

There is a rivered music slipped away
From wells of joy beneath the wells of pain.
Not all the curtains of the heavens constrain
To keep the song from falling through the grey.

There is no outer reason for the light
That comes so shyly to this shadowed room
Through sunless doors and cerements of stone.

I gladly yield it to the recondite,
And dwell unseeking in the silver gloom
Lest any answer stain it with a tone.

—Dora Hagemeyer

Way Down East . . .

By Kippy Stuart

It is fortunate that California's First Theatre's performance of Way Down East, should coincide with the Bach Festival. Each of these artistic achievements is tops in its own class and both add to our summer festivities. It is like dropping the years away to visit the First Theatre and be a party to old fashioned melodrama, for the audience is as much a part of the performance as the actors.

Susan Lowry, as heroine of the piece, achieves the impossible. For a girl, in this day and age, to play the innocent-injured young miss, is a tribute to Mrs. Lowry's dramatic ability. I'm surprised that any young miss in 1952 has even a glimmering of such old fashioned behavior. Susan's pathetic expression wrung the hearts of her supporters. What a surprise to find Mrs. Lowry appear in the Olio as a chit of a girl, whose eyes sparkled with naughty intent! Bruce and Susan Lowry did themselves proud rendering the old song, Some Sunday Morning.

Grant Shager and Mila Ristich gave a good performance as Squire and Mrs. Bartlett. Mr. Shager was a convincing martinet in his own home, while Mila Ristich did her best to soften the Squire's dominant edicts. Mila Ristich was such an authentic old farm woman that it was something of a shock when she tripped out in the Olio, a member of the quartette, singing, A Good Man Is Hard to Find.

Mary Burton, who played Kate Brewster, is a positive person as evinced in her vociferous rendition of her part, and might be a suitable candiate for the leading role in Taming of the Shrew. As Cleopatra, in the Olio, Mary did all right for herself, with her asp wound around one arm, and her pearls in the other.

Bruce MacLeod, in the juvenile lead, played his part like "the sweet young thing" (which he probably isn't). Bruce towered above the rest of the cast and was in danger of bumping his head against the rafters. Now . . . for the complete Village idiot, I'd nominate Richard Dubrau. Richard, in the role of Hi Holler, was so stupid and clumsy that one was surprised if he could cross the stage without disaster. When Richard appeared in the Olio, there he was a smooth young gentleman, gifted with grace and personality. It takes acting to achieve two such diverse roles in one evening. The same can be said for Eugene Norton as Sheriff Whipple. I got the idea that Mr. Norton was in fact that middle-aged man, and when he dashed out in the Olio, there he was, a personable young gentleman.

Madeleine Hicks did such a good job as villainess that when she appeared in the Olio the hang-over from her onerous part in the play brought hisses, before the audience realized that Madeleine was re-cast as the charming Mrs. Jarley. The way these actors can double from villain to hero, always astonishes me. As Mrs. Jarley, Mrs. Hicks went into her stint with the assurance of an old trouper and her costume was an epic reminder of my own youth.

I always love the villain, and Milton Thornton was a villain for sure. His facial expression could twist with evil intent and bounce back to spurious charm in a twinkling. In the Olio, Mr. Thornton was the old hay-seed with his two-man horse, singing the old tune, Git up Napoleon. Just to prove that Mr. Thornton is an adept actor, when he missed a cue in the song, he caught himself so quickly that few noticed the hiatus. John Jorgenson looked the part of the Country Doctor as he hung over the garden gate, his stethoscope sticking out of his pocket. There was another surprise for the audience when Mr. Jorgensen tripped the light fantastic in the Olio. Bruce Lowry, as the professor, was able to clown, yet hold his dignity. Bill Kaye, Jan Stevens, Lenore Shager and Carolyn White, were all good supporting material, and when the old fashioned square dance broke out, the audi-

(Continued on Page Thirteen)

LUDWIG ALTMAN

Since Ludwig Altman became organist for the Bach Festival five years ago, the Bach Festival organ recitals, which used to have a relatively small attendance, have become crowded to the turning-away point. Coming to America from his post in the largest synagogue in Berlin, Ludwig Altman became organist of Temple Emanu-El in San Francisco. In addition to this important position, he shortly became organist for the San Francisco Symphony, for Ninth Church of Christ, Scientist, and San Francisco instructor in the University of California Extension Division. In addition to all of this, Mr. Altman this last year was appointed official organist for the California Palace of the Legion of Honor, giving recitals on alternate weeks.

Last summer, following the Bach Festival, he was asked to give the first performance of Poulenc's Organ Concerto with the San Francisco Symphony in the Pop concerts under Arthur Fiedler. Two months ago he played in a Mozart matinee in the Legion of Honor under Gastone Usigli.

The organ recitals of the Bach Festival are held in All Saints Church, at three o'clock on Tuesday afternoon, July 15, and at three and again at four o'clock on Thursday afternoon of the Festival. The Tuesday program will include some French works of Couperin, in addition to works of Bach, while the Thursday program will introduce a novelty in the way of a group of arias from the "Little Notebook of Anna Magdalena", with Phyllis Moffet, soprano.

Way Down East . . .

(Continued from page twelve)

ence almost jumped up to join the fun.

Of course, the entire performance was held together by Alex Olivetti. In the play, he appeared as the good old drunk with the "rumetic", but Mr. Olivetti comes into his own as Master of Ceremony. With sparkling eyes, with every nerve atuned, he kept the audience chuckling and on its toes. The main bouquette for the performance goes, of course, to the director, Rhea Diveley. The smooth running scenes and the excellent casting belongs to the director of any play.

Those of us who are old enough to remember D. W. Griffith's moving picture of Way Down East, will find nostalgia waiting for them at the performance of the First Theatre's Way Down East.

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State Senator Byers

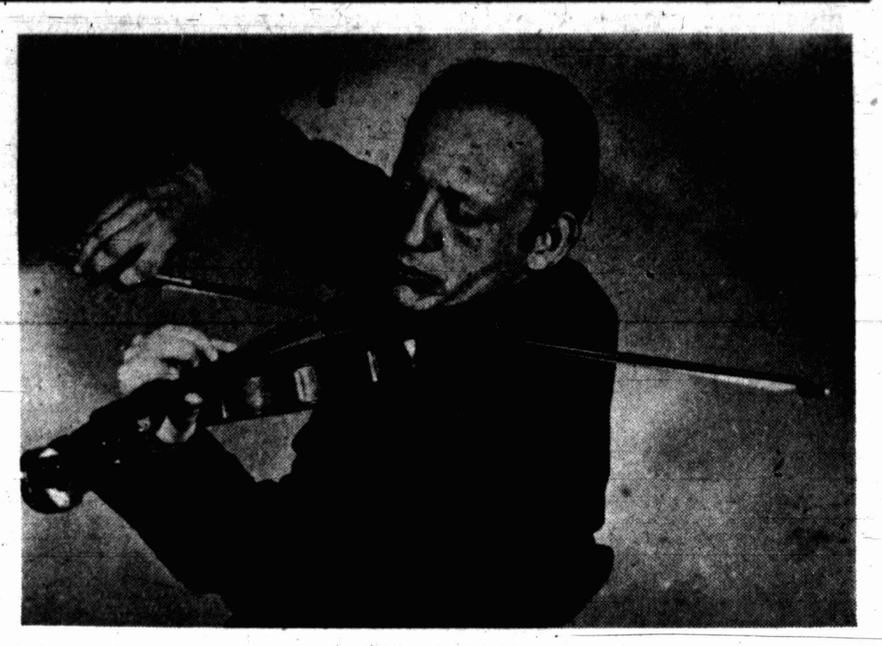
Functions of state government were taken over by Whigs and Tories during the Girls State session recently attended in Sacramento by Carole Byers, daughter of Mr. and Mrs. Laud Byers of Rancho Aguajito. Whig Byers, elected to the office of state senator, maneuvered successfully for the passage of her bill concerning the punishment to be meted out for the handling of narcotics, one of the major topics under discussion during the ten-day session during which high school students have a first hand look at their government.

Carole, who is 17 and due to start her senior year at Carmel High School in the fall, was sponsored by American Legion Auxiliary Unit No. 512, and with others chosen to attend the special Sacramento session was toured through the State's capitol and on her return trip through San Francisco, around the Bay city by Legion Auxiliary members.

* * *

Supper on Stage

Before the business of rehearsals got under way at the Forest Theater last week, members of the cast and crew of Mr. Bunt threw together props and pines for a fire and roasted weiners and a few thumbs in the flames. The evening's aesthetics were heavily overlaid with mustard, the final vestiges of which didn't disappear until midway through the second act. On hand for both roasting and reciting were Blanche Tolmie, Dolph Tewes, Cole and Helen Weston, Frances Brewer, Jean Elsen and Mike, Suzanne Armstrong and Gratten, Neil Giarratanna, and Eric Borg.



ERVIN MAUTNER

That a prominent member of the San Francisco Symphony should be concert master of the Bach Orchestra is the great good fortune of the Festival. Ervin Mautner, who has held this place for the past four years, takes it again this summer, to the extreme satisfaction of Maestro Usigli, who relies on the solid playing of his principal of the violins, declaring that Mautner is a "rock of Gibraltar"!

Ervin Mautner began his study of violin in New York, where he was awarded both the Philharmonic Symphony Scholarship and the Morgenthau. He has studied conducting with Otto Klemperer, Serge Koussevitzky and Gastone Usigli. He is recognized as one of San Francisco's best violinists.

Mautner will be heard on Monday evening as soloist in the Mozart Concerto in A Major for violin and orchestra, and as soloist in several of the Brandenburgs during the week.

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ANGIE MACHADO

Angie Machado has a vital spot in the Bach Festival, as assistant to Mr. Usigli in the rehearsals of the Bach Chorus. Miss Machado holds section rehearsals of the Chorus, preparing the singers for Mr. Usigli, and rehearses the entire group on weeks when the Maestro does not come down.

Since the completion of her studio on the Northwest corner of Fifth and Santa Fe, "Angie Machado's" has become more and more a center of music making and study. Not only are her piano classes held there, but her recitals as well.

This last year she has taken on additional duties in accepting the post of Choral Director at Santa Catalina School, Monterey, and going over to the Monterey Peninsula College to teach piano classes twice a week. She also plays frequent accompaniments and acts as coach for several Peninsula singers.

Angie Machado is taking some master's courses at Mills College this summer, studying piano under Petri and Lieberman, an experience to which she has long looked forward. A year ago, she took a trip to New York to study under Abbey Whiteside, at the same time taking in all the concerts she could pack into the period.

New Valley Kiwanian

Father Ignatius Loughran is now Brother Kiwanian to the Carmel Valley club which already numbers a quarter of a hundred—that's 25—members. On Monday of this week, he traveled the distance from Our Lady of Mount Carmel Catholic Church to the Rancho Carmelo to join the group and to assume what will undoubtedly be his regular role of invocator.

At the meeting, Doc Staniford, a just-back from the Kiwanis International Convention in Seattle, shed some light on convention proceedings in the light of its being the largest of its kind held.

* * *

Brian It Is

Mr. and Mrs. Bernard Bisnett of Carmel Valley named their son Brian James, shortly after his birth on July 2 at the Peninsula Community Hospital. Mr. Bisnett's home has been on the Peninsula for the past 30 years, in the Valley for four. Mrs. Bisnett is the former Patricia Lowth of Philadelphia and a relative newcomer to this edge of the world. Grandparents of the now-named child are Mr. and Mrs. Robert J. Bisnett of the Valley and Mr. and Mrs. James F. Lowth of Philadelphia.

* * *

Eagal Detour

Starting out from Stockton for a Carmel summer, Mr. and Mrs. Jack Eagal have taken the preferred route through the Canadian Rockies, Banff and Lake Louise. Lion Clubber Jack reports his 30-year attendance pin safely received before setting forth and his consequent credit in good enough repair to allow him a few absences.

CHARLES and JEAN FULKERSON

Charles Fulkerson, pianist, associate professor of music at Humboldt State College in Arcata, will be heard on Thursday night with Ralph Linsley in the Concerto for two pianos, and on Saturday night with Julian Karolyi and Ralph Linsley in the Concerto for three pianos.

Undergraduate training at San Jose State College, graduate work at the University of Southern California, a year of intensive study at Juilliard, Columbia University and private study in New York have rounded out Charles Fulkerson's musical training. His appearance in the Haydn Piano Concerto last year was one which brought forth high praise and delight from the audience.

Charles and Jean Fulkerson are a chamber music husband and wife team, whose music-making and influence for culture have made themselves widely felt in the community of Arcata. Jean is a cellist, formerly Jean Crouch, who has played in every Festival but one. Charles has been conductor of the Humboldt Little Symphony since 1945, and has been helping out in section rehearsals of the Bach Chorus since his arrival in Carmel for the Festival.

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MARIE MANAHAN

One of the dear delights of the Bach Festival is the return of familiar faces, and the surprise and enjoyment of the new talent introduced. Marie Manahan came to the Bach Festival last year, but just as a chair in the cello section. So remarkable was her playing that Gastone Usigli, the Festival's conductor, engaged her to return as cello principal, and also to appear as soloist on the Friday program, when she will be heard in the Sonata in D Major, with Ralph Linsley, pianist.

Marie Manahan began her study of the cello when she was only eight. At twelve, she became a member of the Pasadena Civic Symphony, the youngest player ever to have played with the group. She is now a scholarship student at the University of Southern California. She is solo cellist with the University Symphony, and instructor in the cello preparatory department of the University. Recently she has appeared in a number of both solo and chamber music recitals in Los Angeles and Pasadena.

★

Victoria Testimonial

From Victoria, B. C., Mike Gould sends a post card with an enthusiastic message, "Is lovely here. If anyone would like to leave Carmel, this is the place." He reports high success with a time exposure he took at 10 o'clock at night of the Parliament Buildings. He and Mrs. Gould are off to Vancouver, next.

Lehmanns Have Surprise Visitors

The Walter Lehmanns had the happy surprise of being visited last week end by their old friends, Mr. and Mrs. Morris N. Hughes and their three children, Mary, Judith and Rusty. The Hughes and the Lehmanns met exactly 15 years ago at the Fourth of July celebration at the American Legation in Tirana, Albania, when Mr. Hughes was Secretary of the American Legation and Dr. Walter Lehmann surgeon in chief of the Tirana hospitals and private physician to King Zog and his family. During the last 15 years, the Hughes were connected with the legations and embassies in Mexico, Havane and Switzerland. Mr. Hughes is now Deputy Chief of Mission, Counselor of Legation and Consul General at the American Legation in Iceland. The Hughes are now motoring through California on their first vacation in many years.

During their stay in Carmel the Hughes were entertained also by Colonel and Mrs. William Graham and their daughter, Mrs. Violet Weisiger. They had met the Hughes during Mr. Hughes diplomatic assignment in Japan. The Hughes also attended the lovely concert given by the Los Angeles String Quartet at Noel Sullivan's Hollow Hill's Farm.

* * *

Rancheros Recreation

Los Rancheros abandon the Farm Center tonight for the Salinas Recreation Hall and a party honoring John Savage, honorary member of the Valley dancers as well as four other folk and square dancing clubs. John's next bit of fancy footwork carries him to Officer's Candidate School.

* * *

Shoenbergs' Summer

Shoenbergs to the number of ten have arrived on the Peninsula for summer visiting. The Robert Shoenberg with Suzie, Robin and Linda have spanned the distance from St. Louis to the Seely home in the Del Monte Forest which is to be their center for the next months as it has been for so many summers past. Following shortly after the St. Louis Shoenbergs are Mr. and Mrs. John Shoenberg and another trio of junior members, Mary Anne, Cindy and Nancy, all also here from Sunday past through summer to come.

DAN LENOIR HOSACK

Dan Lenoir Hosack, who moved to San Francisco last year, is returning to Carmel for the Bach Festival, and will once again sing the "Laudamus Te" in the B Minor Mass, and resume her old place in the Chorus. Since leaving the Peninsula, Dan says that she has been coaching with the wife of Vladimir Brenner, and that her voice, "pulled up by the bootstraps" has now become a dramatic soprano. Those who remember vividly its beauty in former years, are eagerly looking forward to hearing Dan in her "new register."

Mrs. Hosack came to California from Pittsburgh, Pennsylvania, where for three seasons she sang leading roles in Gilbert and Sullivan. On the Peninsula she was prominent in musical circles, appearing as soloist with the local symphony, the Musical Arts Club, and in private recitals. She has just sung the soprano solo part in Elijah with the San Francisco Oratorio Society.

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6 Evening Concerts . . . . . July 14, 15, 17, 18, 19, 20
Sunset School Auditorium at 8:30 p. m.

2 Afternoon Organ Recitals . . . . . July 15 at 3 p. m.
July 17 at 3 & 4 p. m.
All Saints' Church

1 Morning Lecture . . . . . July 16 at 11:00 a. m.
"Footnotes to a Bach Festival"
Carmel Woman's Club

3 Morning Recitals . . . . . July 17, 18, 19, 11:00 a. m.
COMPLETE CYCLE BACH SONATAS FOR HARPSICHORD AND VIOLIN
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FLOYD STANCLIFF

During the Bach Bi-Centennial year, Floyd Stancliff participated in 24 Bach Festival concert throughout the State and the West Coast. He returns to the Carmel Festival for the fifth year, appearing as soloist with Patrice Kelly in the Vivaldi Concerto for two flutes on Friday, and playing first flute in the orchestra.

During the winter season Floyd Stancliff is kept busy as a member of the faculty at Whittier College, giving frequent recitals of distinguished works: seventeenth and eighteenth century composers, American composers, early English, etc. He participated in the Festival of Contemporary Music in Los Angeles, and played at the Los Angeles Flute Club concert. He is principal flute of the Kern Philharmonic Orchestra, appearing often with it as soloist.

★

READ THE WANT ADS

Wedding Party

Helen and Jim Matney entertained newly-wed Angela and Robert Wilkerson at their home last week. Mr. Wilkerson is a professor of engineering at the University of California in Los Angeles and Mrs. Wilkerson, the former Angela Clarke, is associated with Warner Brothers studio. The Matneys, commemorating a full-scale wedding anniversary, and the Wilkersons joined forces for joint celebrating at a Del Monte Lodge dinner.

• • •

Kodachromes Capture Trip

To pass on the beauty of their recent eastern trip on to their friends, Dr. and Mrs. Ralph Weston have come home well supplied with colored movies and a series of kodachrome slides. During a month's stay which began at the National Veterinary Convention in Atlantic City and went far afield from there through New York, New England and into Canada.

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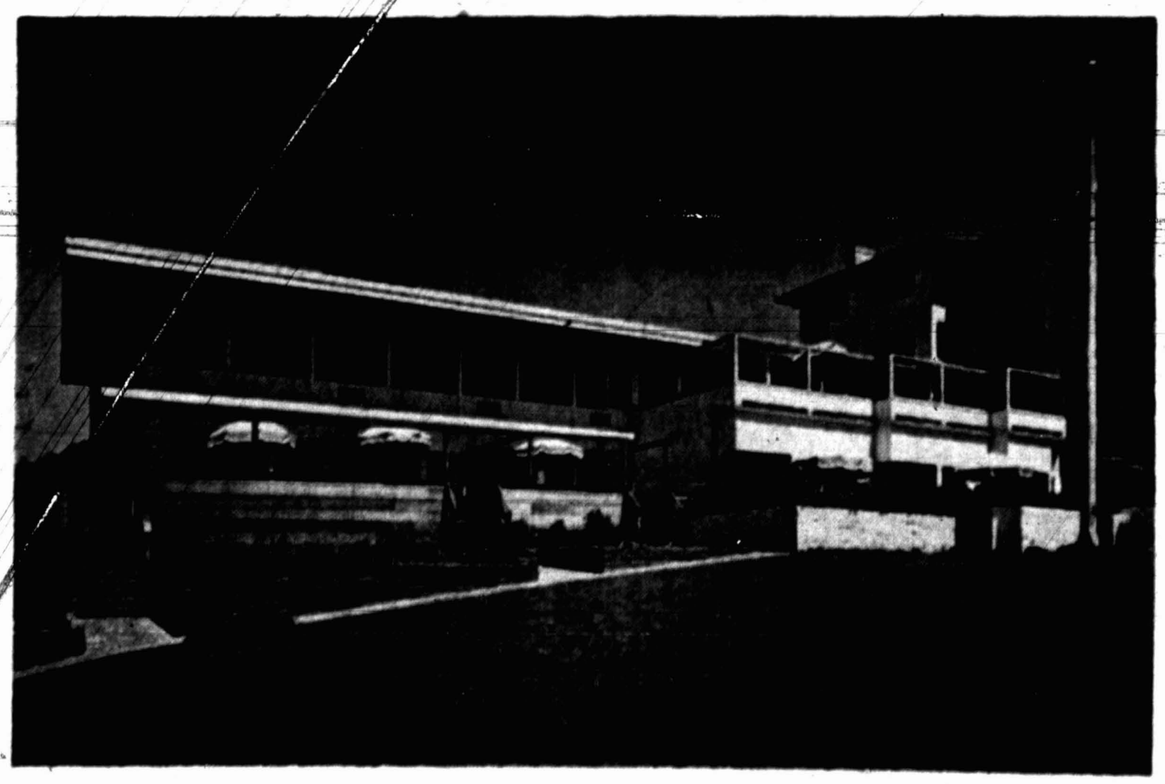

La Playa — 1952

MURRAY KORDA

Murray Korda, who is the violinist in the Handel Trio on the Friday program, is the son of Hungarian parents, inheriting the temperament of the Magyars. Making his New York debut at the age of fifteen, he toured the country with the American Symphony Orchestra under Morton Gould. He has just returned from an extensive European tour, during which he had 64 concerts, covering 80,000 miles in Europe, Africa and Asia.

Korda has been making a specialty of Gypsy music, and on his recent European tour was credited with restoring it to something of the importance it had in the days of Sarasate. The following comments indicate the warmth, fire and virtuosity of his playing:

"Captivated by the classical interpretation and lovely suavity of his tone . . . the impact of his fire and virtuosity swept a usually reluctant Roman audience into wild applause and calls of 'bis'."—Il Messagero, Rome.

"Murray Korda's first recital in Paris was a revelation . . . after winning us completely by his subtle delicacy and masterly interpretation of the classical composers, the young American visitor showed in his Gypsy works a versatility rarely heard. . . ."—Le Figaro, Paris.

Fifth Festival For Willard Culley, Jr.

For the fifth year, behind the gleaming brass of the French Horn section of the Bach Orchestra will sit those two amazingly expert young players, Willard Culley, Jr. and Alan Robinson, known to the orchestra as "Culley and Robinson". The two will appear as soloists in the amusing Musical Joke of Mozart, which is scheduled for the Tuesday evening program.

Willard Culley has studied horn with the best of Southern California teachers, and is at present coaching with that master of them all, Wendell Hoss. He received much of his symphonic training with the Los Angeles Federal Symphony from 1938 to 1942. It is a far cry from Harry James and Spike Jones to Bach, but that is precisely the road that Culley has traveled. He signed up with the Harry James band, but left it at New York to join the Air Force. His first post-war job was with Spike Jones. Then he signed a contract as first horn with Columbia Studios, with whom he stayed for two and a half years. Free lancing in independent studios, radio and the Los Angeles Chamber Symphony followed, until in 1951 he signed with Universal Studio as first horn, marrying Audrey Smith, string bass, after the 1951 Bach Festival.

★

Hello Visit

In and out of Carmel after four months in Mexico and before several more seeing America second were the Fred Deckers and their two children, Durrell and Paget. With a tour of the national parks next on their travel tour, the Deckers had barely time enough for a few days with Mrs. Decker's family in Salinas to unpack mementos of Mexico before starting out again on Tuesday of this week. The family will return in time for Sunset School opening in the fall.

BARBARA BROWN

"Although still in her teens Barbara, discovery of Vera Barstow and Dr. Richard Lert, is very much an adult violinist."—Pasadena Star-News. Barbara Brown is one of the young Californians whose talents have made her the winner of a number of contests and auditions. She comes to the Bach Festival for the first time, holding a seat in the orchestra and appearing as soloist on Thursday evening in the Vivaldi Violin Concerto in A Major.

Barbara won the Young Artist Auditions held by the University of California at Los Angeles and was presented in concert in Royce Hall. She was first violinist of the String Quartet which for three consecutive years appeared on the Coleman Chamber Music Series in Pasadena. Three times she was soloist under the baton of Dr. Richard Lert with the Pasadena Symphony, and she has played on the California Artist Series in Santa Barbara and Pasadena. With Alfred Wallenstein a judge, she was chosen to give her debut recital in the Wilshire Ebell Theatre, Los Angeles, and was awarded a full scholarship at the Los Angeles Conservatory of Music by the Philharmonic Committee.

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(Continued from Page Three)

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Fairies, elves, flames, and children: Ronald Adams, Grattan Armstrong, Suzanne Ayers, Susy Campbell, Deirdre Carney, Leslie Champe, Jean Fehring, Nancy Fowlston, Carole Giem, David Hansen, Kathy Keeny, Sidney Leonard, Eleanor Mac Donald, Diana Marron, Bobbie Moffatt, De Neale Morgan, Michael Olivetti, Daniel Richardson, Helen Ross, Peter Sahlsten, Paulette Solt, Charles Stanyan Jr., Marcia Stanyan, Mary Louise Stanyan, Kriegh Trevvett, Forrest Cornwall, Diana Marron, Jeanne Tewes and Bobby Moffatt.

Staff:

Director, Blanche Tolmie; assistant director, Suzanne Armstrong, stage manager, Jack Hilgers; properties, Frances Brewer; producer, Jeanne Elsen, art director, Erica Franke; technical directors, Dolph Tewes, Cole Weston; assistants, Alphonse Elsen, Ann Fraser, Milton Stitt, Mitty Tobiasen; costumers, Hazel McLellan, Lucelle Kiester; assistants, Alice Ayers; make-up, Irene Marquis; photographs, Ruth Velissaratos; publicity, J. B. Campbell; advertising, Victor Velissaratos; musical director, David Wilson; choregrapher, Joanne Nix; assistant choregrapher, Pamela Beals. The Sandman's Song composed by Frederick Preston Search. The poster and program designed by Suzanne Armstrong. Organ music by Marie Griffen; sound system, Abinantes; special records, Meagher Electronics.

Word of Mary's Wedding

When Mary Gregory returns to Carmel later this month, it will be as Mrs. James Theobald Conway. On Sunday of this week, Mary, daughter of Mr. and Mrs. Marcus A. Gregory of Carmel, and James, son of Mr. and Mrs. T. E. Conway of Waterbury, Connecticut, will be married in St. Mary's Rectory in Madison, Connecticut. As Mary's parents will be unable to make the trip east in time for the wedding, she will be given in marriage by her uncle, Mr. W. H. Palmer of Madison.

Maid of honor will be Ann Gambee, formerly of Carmel and a Sunset School classmate of Mary's. Ann now lives in Pawling, New York. The reception which follows the 3:00 o'clock ceremony will be held at the Palmer's home.

Mary attended Carmel schools and in her senior year was the Pine Cone's Hi Chatter reporter. Upon graduating from Carmel High School she was recipient of the alumni scholarship to the University of California. She studied on the Berkeley campus for three years and was affiliated with Alpha Chi Omega Sorority, then transferred to San Jose State College from which she was graduated earlier this year. Before going to New York to take a job with an advertising agency, she worked for the Bank of Carmel.

James is a graduate of Yale University, majoring in philosophy. He has recently been called to active duty with the Army and assigned to Fort Ord.

After their marriage the two will drive west, arriving here on July 23 in time for James to report for duty.

* * *

Post-Bastille Day

Not willing to let the week of Bastille Day go unnoticed, members of La Causerie Francaise are juggling facts of history and holding their commemorative meeting on Friday, July 18, at 8:00 at Carmel High School. Foremost in importance will be contemporary matters, in this case the presentation of Topaze, a play by Marcel Pagnol, with Army Language School students and faculty starred. The evening's details will be announced to members of La Causerie Francaise later in the week.

* * *

Novelist To Be Honored

At tomorrow's literary tea held from 3:00 to 5:00 at the Rancho Del Monte Country Club, novelist Harry Dixon who has contributed a fair share of mystery stories to America's bedside reading, will be presented in honor spot. These teas are a weekly feature at the Rancho and are given without charge.

Last week when painter Richard Lofton was the afternoon's lion, Peggy Marquard was given hostess assistance by Mrs. Gordon Hooley, Mrs. Dorothy Chapman and Mrs. Tanya Treutle.

CHARLES DAVAL

Charles Daval, first trumpet of the Bach Orchestra, is one of the young California talents who is forging ahead each year to greater mastery of his instrument, and greater artistry. This last year he has played in the trumpet section of a number of northern California symphonies and is being recognized as a player to be reckoned with. He plays the solo trumpet in the Brandenburg Concerto No. 2, on the Tuesday evening program.

Daval has been studying with Charles Rubb, trumpet of the San Francisco Symphony, of whose playing Pierre Monteux is reported to have said, "I know of no greater trumpeter." According to Gastone Usigli, conductor of the Bach Festival, Charles Daval was born to be a trumpet player, and with the encouragement of his teachers and the Maestro, Charles is studying to attain perfection, especially in the playing of Bach music.

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SAMUEL SINGER

For the last several years Samuel Singer has been heading the viola section of the Bach Festival. His devotion to the Bach Week and his extensive routine experience make him a valuable member of the ensemble.

Sam Singer is a graduate from Curtis Institute, playing violin and viola equally well. He has been playing for many years in the Hollywood Studio orchestras, where he is much in demand. He will be heard in the Brandenburg Concerti and in other major works during Festival Week.

Stanford Experts To Make Survey Of School Needs

(Continued from Page Three)

two additional classrooms is needed annually; five have been added in the last six years. Woods multi-purpose room will be completed for use in the fall and it is possible that the district may get by another year with two classrooms built out of operating costs. It was pointed out at the meeting that the cost per square foot of the Woods School addition is below that allowed by state aid to impoverished school districts.

The pros and cons of an interim bond issue to tide over the situation until such time as survey facts are completed was discussed. However, in considering any new bond issue campaign, the Board and PTA members voiced their intention to work closely with community groups; they are especially desirous of enlisting the cooperation of the older age groups, those people who do not have school age children and who were instrumental in defeating the last bond proposal.

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PATRICE KELLY

The second flute will again be played by lovely young Patrice Kelly, who has now completed her second year at Whittier College. She appeared as soloist there, and also with the Community Symphony Orchestra of Whittier, and gave a complete recital at the College in March. As one of the winners of the Phi Beta auditions, Patrice appeared in a debut recital at the Wilshire Ebell Theatre, Los Angeles, and a month later was soloist with the Los Angeles Women's Symphony.

Patrice plays in the Friday concert with Floyd Stancliff, in the Vivaldi Sonata for Two Flutes.

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MARCIA KUSTER

One of the nicest things going on behind the scenes is Marcia Kuster who is on the job at the Festival box office, supervising ushering duties, soliciting ads for the Festival program and doing a dozen duties in between. A recent graduate of the Anna Head School in Berkeley, Marcia is the daughter of Mr. and Mrs. Edward Kuster of Carmel and as such is well acquainted with the stage of the old Golden Bough Playhouse.

She is aiming her own artistic contribution to the field of the ballet and towards this end she plans to enroll soon in the American School of Ballet in New York, home school for the New York City Ballet. In addition, she has been given opportunity to join the Sadlers Wells School for which she auditioned earlier this year and the Paris Opera Ballet School. Previously she has studied with Adolph Bolm in Hollywood and Sibyl Marion in Oakland, and has appeared as an extra with the Sadlers Wells Ballet Theater in San Francisco and San Jose, and in a featured role in the Cinderella Ballet staged here by Joanne Nix last fall.

Co-featured with Marcia is the maroon Singer which has no role in the Festival other than that of getting its owner to a number of right places at a number of right times.

★

Pop's Portrait

The portrait of Pop Smith now on display at the Artist's Palette on Sixth Avenue is the work of Fred Strong who is better known behind the windows of the Post Office than behind an easel. But Fred, it appears, is no new hand at painting, having done considerably more than dabble with it for many years past. He is currently a member of Katherine Rodger's painting class given under the Adult School Program and the pastel portrait of Pop resulted from a class session; all who have seen it attest to Fred's professional skill and to his having done a remarkably sensitive likeness of his subject.

Don Leake Is Nadine Connor Award Winner

Don Leake, first oboe of the Bach Orchestra, has played his instrument for six years, studying under Henri deBusscher. He received the Nadine Connor Award as the outstanding student of the Music Department at Compton Junior College, receiving other honors from the musical fraternities. He is now, turned twenty years old, attending the University of Southern California on a scholarship, winning the university orchestra solo contest. He is a member of the Los Angeles Woodwinds, a chamber ensemble of 18 winds, which recorded the Bach Organ Preludes and Fugues.

Don is first oboe of the Pasadena Civic Orchestra, and played oboe in the orchestra for Menotti's The Consul some 22 times in Los Angeles and San Francisco. He has played under Stokowski, James Sample, Franz Waxman and other well-known conductors.

He says the course he is enjoying most right now at University of Southern California is Music Interpretation of the Seventeenth and Eighteenth Centuries with Alice Ehlers. From there to the Carmel Bach Festival is but a step.

Don Leake will be heard in the rarely lovely Handel Trio for violin, oboe and cembalo on the Friday program, with Murray Korda and Ralph Linsley.

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(Continued on Page Twenty-Four)

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Associates:
Bernice Fouratt Virginia Brooks

FOR SALE — Carmel Highlands. Ocean side of Highway #1. Home with lovely livingroom, huge fireplace and French doors opening onto balcony. Diningroom, breakfast room could be used for study. 3 bedrooms, 2½ baths. Artist's studio & garden patio with barbecue. A most unusual home nestled among the Pines. Phone 7-3531.

FOR SALE—Pebble Beach, Crest Rd. 2 bedroom, 2 baths. Plus large studio with bath and bar. 2-way view; Monterey Bay and Point Lobos. $25,000. Phone Fri., Sat., and Sun. 7-3837.

LARGE CARMEL LOT—$1750.

CHARMING HOME—Spacious rooms, central heat, 2 fireplaces, garage, $15,000.

SOUTH OF CARMEL—Splendidly constructed home, 3 bedrooms, 2½ baths, level, landscaped grounds. Facing ocean. $22,500. Could not be duplicated at twice that price.

CARMEL VALLEY—Close in. Lovely home, one acre terraced grounds, 4 furnished cottages for income, 2 garages, $36,000.

LAURENCE de ADLERSHELM
Dolores between 5th and 6th Ave.
Carmel 7-6410 & 7-7424

COME TO THE COUNTRY!—For Sale in Marina, two established business groceries, and the only Variety in town carrying paints. For information see or write Max Barbier, Box 58, Marina, California.

LOOK! Beach House. Ocean View, practically new. Living room, dining "L", kitchen, large bedroom, tile bath. Plus luxurious guest quarters. Shake roof. 2 car garage. Price only $26,000.

R. C. GIBBS & CO.
REALTORS
Red Cross Building Ph. 7-3889
Dolores at 8th Res. 7-6911

FOR SALE—Owner selling lovely 4 yr. old Carmel-modern home. 2 bedrms, 2 baths, full dining-rm, convertible to 3rd bedrm, or den, hardwood floors throughout, fireplace, lge. floor to ceiling windows with sweeping unobstructed views of hills & Valley. 2 sunny patios on very lge. fenced secluded lot near Hi-School with its swimming pools & tennis courts. Full price $17,500. inc. good loan at 4½%. Phone 7-6585.

FOR SALE—By owner in Country Club area, now rustic 2 bedroom home. Ocean view. For appointment, phone 5-6378 or 2-3106.

GLADYS KINGSLAND DIXON
Realtor
Ocean Ave., Phone 7-3829
Associates
Marjorie L. Pittman
Marjorie S. Allen Loreto Candy

EXTRA! EXTRA!—Ocean View Lot close in. Easy to build on. $2000 Cash!

HERE'S A REAL VIEW—Pt. Lobos, Carmel Bay and Pebble Beach. Located in the Highlands but not bedded in trees. New modern home with 36' living room, dining area, kitchen, bedroom and bath. View from EVERY room! Carport and sundeck. About 1600 sq. ft. in house. 1½ acres. Owner must sell and wants action. Asking $21,500. See this!

DO YOU NEED A LARGER HOME? Here is a 4 bedroom home located in fine residential district south of Ocean Ave. There is a good sized living room and cozy dining room, each with fireplace. $19,250 and reasonable terms to right person. Exclusive with this office.

PAY AS YOU GO—$2000 down and monthly payments less than $100 will buy this 2 bedroom house—partially furnished. Corner lot. Garage with room attached. Near transportation. $13,500.

ON CARMEL POINT—If you are interested in a finer house we have one, beautifully constructed and properly priced. This home has either 2 bedrooms and 2 baths and den, or the den can easily be made into the 3rd bedroom. There is a large bright living room and modern kitchen with plenty of space. 2 car garage and enclosed protected patio. Price—$35,000.

LOUIS CONLAN - JOHN GEISEN
REALTORS
Business Opportunity Broker
AGENTS FOR THE CARMEL LAND CO.
Associates: Louis Nicoud, Marion Kingsland, Lenore Foster
E. J. Junker.
Ocean Avenue across from Pine Inn, Carmel
Phones: 7-3887 - 7-3888 P. O. Box 2522

Real Estate

FOR RENT—Nice 2 bedroom unfurnished home except for stove and refrigerator. Close in. $120 per month. Available July 15.

FOR RENT—Carmel: 3 bedroom unfurnished home except for stove & refrig. Near beach and town. Has ocean view. 6 months or longer, $135. per month.

CARMEL POINT—Nicely furnished 2 bedroom home near beach for month of July. No children. $140. per month.

WM. N. EKLUND, REALTOR
Patterson Bldg., Carmel
Phone 7-6653 or 7-4258

AN IDEAL summer home for the family and good for winter rentals or home. 2 lots and desirable marine view. Large living room, dining room, and solarium. Bedrooms? Call us for more information.

GLADYS R. JOHNSTON, Realtor
Cor. Monte Verde & Ocean Aves.,
Pine Inn Gardens
Carmel, California
Phone days: 7-3849 Nites: 7-7745
Associates:
Mellie Emerson George Zamm
Frank Andrews, Insurance

WILL EXCHANGE for equal value in Carmel, one-half acre in Los Altos, ideal location in quiet residential section, attractive six year old ranch type, two bedroom home, newly decorated; patio with fireplace, well landscaped with twenty beautiful evergreen trees and family orchard. Priced at $19,500. E.M.R. Box G-1, Pine Cone.

DREAM HOME for weekends or year round California living. Small but spacious nearly new 2 bedroom ranch home in a sunny clearing on large beautifully wooded lot. Very lovely view of surf and rocks from picture windows and large sun deck. Charming colorful patio. Many other delightful features.

C. W. Lunt May E. Youngberg
TOWN & COUNTRY PROPERTIES
Phone 8-0070 Evenings 2-9284
Dolores at 7th. Box 1145 7-3553

FOR SALE OR TRADE — Nice comfortable furnished two bedroom home suitable for all-year occupancy on San Lorenzo River at Brookdale in Santa Cruz Mts. Cash price $8500.00 or will trade on residential property Carmel or vicinity. C. A. Neddersen, P.O. Box 2606, Carmel, Phone 8-0089.

FOR SALE—The loveliest house you have ever seen. 1 bedroom, garden, good location. Price $13,500.

THE VILLAGE REALTY
Elisabeth Setchel—Laura Chester
Ocean Ave. Box BB
Phone Carmel 7-4654
Evenings 7-3243

REAL ESTATE LOANS—for construction, purchase or refinancing of homes. Ten to fifteen years with monthly payments at favorable rates. Prompt and confidential service. See Horace Lyon, CARMEL REALTY COMPANY, Las Tiendas Bldg., Ocean Ave. Phone 7-6485.

FOR SALE OR RENT—Beautiful new cottage. Living room, with fireplace, dinette, utility & 2 bedrooms. Lovely modern bath and kitchen. Garbage disposal. Elec. Washer. Refrig. enclosed garage. Spacious lawn. Quiet refined surroundings. Ph. 8-0102

Small and large printing orders are quickly filled at The Pine Cone

Real Estate

F.H.A. APPROVED building sites in Del Rey Estates. An acre or more. Beginning at $3.000. Terms.

2 to 5 ACRE TRACTS in Marina. Some with small homes. We will gladly give information over phone.

LEONA ZOE CRAIG
REALTOR
Del Rey Theater Bldg.
On Broadway in Seaside, Calif.
Office Phone 2-2535
Residence Phones:
Irene Lembach 2-3066
Leona Zoe Craig 5-3079
Ethel Hyatt 2-3949

Miscellaneous

DOES ANYONE have home too large for one? Employed mother and young daughter would like to find such to share. Write Box 2417, Carmel.

FOR SALE—Kaiser Sedan, 1946. $350. Carmel 7-7213.

DOWN THE DRAIN—Bone, bottles, paper, peelings, scraps, and scrapings, ALL "RINSE AWAY" Garbage Disposer "DISH MASTER" Combination. Prolongs Life of Septic Tank. No down payment. F.H.A. $25. Bonus Referral plan. For free demonstration call 2-6790.

VISIT CARMEL VALLEY Begonia Gardens. Begonia pots, $1.50 and up, hanging baskets, $3.50 and up. Also fuchsia baskets, $3.50. Hydrangias, 75 cents and up.

NEWCOMERS Hospitality Service—Free information given to all newcomers. Call between 11:30 and 1:30 daily except Sunday. Telephone 7-7826.

INSURANCE
All Kinds — All Risks
ERNEST F. MOREHOUSE
Insurance - Real Estate
Opposite Library, Carmel 7-3844

TUTORING IN FRENCH—Spanish and English for High School and College students. Conversational French. By experienced, accredited teacher. Graduate of University of Paris, M.A. Columbia University. Ph. Carmel 7-3972

LOCAL & LONG DISTANCE MOVING
Locked Room Storage
Only storage warehouse in Carmel located at 6th & Mission for Your Convenience
WERMUTH TRANSFER & STORAGE
Phone 7-4204 Res. 7-3075

LITTLE GEM LAUNDRAMATIC—Junipero at 4th. Phone 8-0970. Your laundry washed and dried cheaply, quickly, efficiently. Ample parking, courteous service.

CALIFORNIA VAN & STORAGE COMPANY
Warehouses Carmel and Monterey
Local and Nation-wide Moving
Agents for Lyon Van Lines
Office 6th and Mission
Office Phone 7-6052 Res. 5-3965

Situations Wanted

SITUATION WANTED — Manuscript typist experienced in proof reading. Call Miss Imig, 7-7455.

For Rent

A SMALL furnished cottage for rent by week or month, utilities included. Phone 7-4168.

FOR RENT—On beach. Furnished 2 bedroom house. Adults only. No Pets. Phone 7-6028.

FOR RENT — In Carmel, nearly new, completely furnished, 2 bedroom house. Private patio. Close to beach and town. Phone 7-3307.

FOR LEASE—2-bedroom house, furnished or unfurnished; $80 a month on 1 year lease, first and last month payment. Carmel Woods, Guadalupe bet. Pico & Serra. Green car port. Available July 15th. Telephone Mrs. Smith Santa Cruz 6914.

CARMEL RENTAL—3 bedrooms, two baths. Completely furnished house. Bendix. Excellent location. Call evenings 7-7355.

FOR RENT—Well heated apartments and rooms with private baths. Beautyrest beds and mattresses. Day rentals. Reasonable. Monte Verde Apartments, Center of Carmel. Phone 7-6046.

FOR RENT—Furnished studio apt in Golden Bough Court. $70.00 a mo. Including utilities. Call Mr. Parker 7-4203.

Wanted to Rent

PARTY OF 1 ADULT—3 children desires housekeeping cabin, apt, 1st week of Sept. Phone Berkeley, Thornwall 3-2126 or write L. F., Box G-1, Pine Cone.

Services Offered

WINDOW, YARD CLEANING—House cleaning, weeding, wood chopping, floor waxing. References. M. D. Bigelow, Box 3694, Carmel Phone 7-4134.

MANUSCRIPTS TYPED — Business correspondence handled. Dictation, lists, envelopes, etc. Carmel 7-4750.

CHENILLE SPREADS — Washed and fluff dryed in a couple of hours, 60c. Little Gem Laundramatic, Junipero & 4th.

PERSONAL SERVICE — From 1 p.m. to 10 p.m. to shut-ins, convalescents and the partially incapacitated. Call Carmel 7-6709 mornings between 8 and 12.

LITTLE GEM LAUNDRAMATIC Junipero & 4th, is now equipped to wash and fluff dry rugs up to 16 lbs. Dry weight.

CONVERSATIONAL French Lessons or advanced courses, preparatory for college. Mlle Laure des Cherres, graduate of University of Paris and University of London. Experienced teacher in best schools both in England and America. Santa Fe between 5th. and 6th.. Phone 7-6391.

KIT COMMITTEE

Henry Bruchholz of Carmel, Monterey Peninsula Community Chest director, has been appointed chairman of a special Kit Committee to equip 1953 Community Chest campaign fund solicitors with material helpful in their work. The appointment was announced by James Glaser of Pebble Beach, campaign chairman, who at the same time named Mrs. W. R. Holman and Arthur W. Gergen to the committee.

The committee assembles kits of information, containing pertinent facts and figures which will, according to Mr. Bruchholz, "make unmistakably plain that a contribution is not a donation but an investment in the well being of the entire Peninsula."

L. SETH ULMAN
Associated with Original Developers Carmel Highlands
offers you
40 Years Experience Buying and Selling
Peninsula and Coast Properties

Office	Phone	Address
Adjoins Carmel Highlands	Carmel	P. O. Box 1431
"Chevron Service Station"	7-7722	Carmel, Calif.

LEGAL ADVERTISEMENT

STATE OF CALIFORNIA
DEPARTMENT OF PUBLIC WORKS
DIVISION OF HIGHWAYS

NOTICE TO CONTRACTORS

Sealed proposals will be received at the office of the State Highway Engineer, Room 510, Public Works Building, Sacramento, California, until 2 o'clock p.m. on July 23, 1952, at which time they will be publicly opened and read in the Assembly Room of said building, for constructing State Highway in accordance with the specifications therefor, to which special reference is made, as follows:

Monterey County, between 25 miles and 55 miles south of Monterey (V-Mon-56-C, D, F), 10 cattle passes to be replaced.

Bids are required for the entire work described herein.

In accordance with the provisions of Section 1770 of the Labor Code, the Department of Public Works has ascertained the general prevailing rate of wages applicable to the work to be done to be as follows:

Classification	Rate per hour
Apprentice (oiler, fireman or watchman)	$2.02
Blaster—powderman	1.95
Carpenter	2.39
Cement finisher (journeyman)	2.42
Concrete mixer operator (up to one yard)	2.13
Concrete mixer operator (over one yard)	2.46
Flagman	1.70
Heavy duty repairman	2.52
Heavy duty repairman—helper	2.02
Laborer	1.70
Operator of jackhammers-vibrators and all air, gas and electric tools	1.80
Operator of power shovel and/or other excavating equipment with shovel-type controls (up to and including one yard)	2.68
Operator of power shovel and/or other excavating equipment with shovel-type controls (over one yard)	2.85
ile driver man	2.5575
Power grader operator (power planer, motor patrol or any type power blade)	2.68
Reinforced steel worker	2.45
Roller operator	2.52
Tractor operator	2.52
Truck driver (less than 4 cubic yards water level capacity)	1.74
Truck driver (4 cubic yards and less than 8 cubic yards water level capacity)	1.84
Truck driver (8 cubic yards and less than 14 cubic yards water level capacity)	2.04
Truck driver (14 cubic yards and less than 18 cubic yards water level capacity)	2.11
Truck driver (18 cubic yards water level capacity or more)	2.24
Any classification omitted herein not less than	1.70

Overtime—not less than one and one-half (1½) times the above rates.

Sundays and holidays not less than one and one-half (1½) times the above rates.

Plans may be seen, and forms of proposal, bonds, contract, and specifications may be obtained at the office of the State Highway Engineer, Public Works Building, Sacramento, California, and they may be seen at the offices of the District Engineers at Los Angeles and San Francisco, at the office of the District Engineer of the district in which the work is situated, and at the office of the Associated General Contractors in San Francisco.

No bid will be considered unless it is made on a blank form furnished by the State Highway Engineer and is made in accordance with the provisions of the Proposal Requirements and Conditions set forth under Section 2 of the Standard Specifications. Each bidder must be licensed and also prequalified as required by law. (See said Proposal Requirements and Conditions.)

The Department of Public Works reserves the right to reject any or all bids.

DEPARTMENT OF PUBLIC WORKS, DIVISION OF HIGHWAYS.
G. T. McCOY,
State Highway Engineer.

DATED—June 27, 1952.
Date of First Pub: June 27, 1952
Date of Last Pub: July 11, 1952

LEGAL ADVERTISEMENT

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

No. 12193

In the Matter of the Estate of ETHEL LLOYD BOSWORTH, Deceased.

NOTICE TO CREDITORS

NOTICE IS HEREBY GIVEN by the undersigned, Administratrix of the Estate of ETHEL LLOYD BOSWORTH, deceased, to all creditors and all persons having claims against the said decedent, to file them, with the necessary vouchers, within six months after the publication of this notice, in the Office of the Clerk of the above-entitled Court, or to present them, with the necessary vouchers, to the said Administratrix at the office of FARR & MILLARD, Attorneys at Law, Lincoln between Ocean and Seventh, P.O. Box 3305, Carmel, California, the same being the place selected by the Administratrix for the transaction of the business of said Estate.

DATED: At Carmel, Monterey County, California, June 10, 1952.

ABBIE L. B. WILLIAMS,
Administratrix of the Estate of Ethel Lloyd Bosworth, Deceased.

FARR & MILLARD
Attorneys at Law.
P.O. Box 3305, Carmel, California
Attorneys for Administratrix.
Date of first pub.: June 13, 1952.
Date of last pub.: July 11, 1952.

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO

No. 124,319
Dept. No. 9

In the Matter of the Estate of JEANNE BONNEAU BAIROS, also known as Jeanne B. Bairos, and as Mrs. J. J. Bairos, and formerly known as Jeanne L. de Bonneau, Deceased.

NOTICE OF SALE OF REAL PROPERTY AT PRIVATE SALE

NOTICE IS HEREBY GIVEN that the undersigned, JEANNETTE BARTALINI, as executrix of the last will of JEANNE BONNEAU BAIROS, also known as Jeanne B. Bairos, and as Mrs. J. J. Bairos, and formerly known as Jeanne L. de Bonneau, deceased, will on or after Monday the 21st day of July, 1952, sell at private sale to the highest and best bidder for cash, lawful money of the United States, and subject to confirmation by the Superior Court of the State of California in and for the City and County of San Francisco, the following described parcels of land in the County of Monterey, State of California, to-wit:

1. Lot 2 in block 10 in Salinas City, according to Stones Addition to said Salinas City, said lot having a frontage of 50 feet on the southerly line of Gabilan Street by a depth of 125 feet more or less to fence now or formerly of Mat Williams;

2. Lots Nos. 501, 502, 504, 506, and 508 in Block 7, and Lots Nos. 417 and 419 in Block 6, as per Map No. 3 Del Monte Heights.

Terms and conditions of sale: Cash, lawful money of the United States, ten per cent of the amount bid to be paid at the time of making any sale, balance upon the confirmation of such sale by said Court.

Bids or offers must be in writing, and may be delivered to the undersigned personally or be left at the office of P. A. Bergerot and A. P. Dessouslavy, No. 110 Sutter Street, Room 505, in said City and County of San Francisco, or may be filed in the office of the Clerk of said Superior Court at any time after the first publication of this notice and before the making of the sale.

DATED: June 26th, 1952.

JEANNETTE BARTALINI,
as executrix of the last will of Jeanne Bonneau Bairos, deceased.

P. A. BERGEROT and
A. P. DESSOUSLAVY,
110 Sutter Street,
San Francisco, Calif.
Attorneys for Executrix
Date of First Pub.: July 4, 1952.
Date of Last Pub.: July 18, 1952.

LEGAL ADVERTISEMENT

STATE OF CALIFORNIA
DEPARTMENT OF PURLIC WORKS
DIVISION OF HIGHWAYS

NOTICE TO CONTRACTORS

Sealed proposals will be received at the office of the State Highway Engineer, Room 510, Public Works Building, Sacramento, California, until 2 o'clock p.m. on August 6, 1952, at which time they will be publicly opened and read in the Assembly Room of said building, for repairing two bridges on State Highway in accordance with the specifications therefor, to which special reference is made, as follows:

Monterey County, across San Jose Creek and Dolan Creek, about 5 miles south of Monterey and about 6.5 miles north of Lucia (V-Mon-56-H, D), two existing bridges to be repaired.

Bids are required for the entire work described herein.

In accordance with the provisions of Section 1770 of the Labor Code, the Department of Public Works has ascertained the general prevailing rate of wages applicable to the work to be done to be as follows:

Classification	Rate per hour
Apprentice (oiler, fireman or watchman)	$2.02
Carpenter	2.39
Cement finisher (journeyman)	2.42
Concrete mixer operator (up to one yard)	2.13
Concrete mixer operator (over one yard)	2.46
Flagman	1.70
Heavy duty repairman	2.52
Heavy duty repairman-helper	2.02
Laborer	1.70
Operator of jackhammers-vibrators and all air, gas and electric tools	1.80
Operator of power shovel and/or other excavating equipment with shovel-type controls (up to and including one yard)	2.68
Operator of power shovel and/or other excavating equipment with shovel-type controls (over one yard)	2.85
Reinforced steel worker	2.45
Truck driver (less than 4 cubic yards water level capacity)	1.74
Truck driver (4 cubic yards and less than 8 cubic yards water level capacity)	1.84
Truck driver (8 cubic yards and less than 14 cubic yards water level capacity)	2.04
Truck driver (14 cubic yards and less than 18 cubic yards water level capacity)	2.11
Truck driver (18 cubic yards water level capacity or more)	2.24
Any classification omitted herein not less than $1.70.	

Overtime—not less than one and one half (1½) times the above rates.

Sundays and holidays not less than one and one-half (1½) times the above rates.

Plans may be seen, and forms of proposal, bonds, contract, and specifications may be obtained at the office of the State Highway Engineer, Public Works Building, Sacramento, California, and they may be seen at the offices of the District Engineers at Los Angeles and San Francisco, at the office of the District Engineer of the district in which the work is situated and at the office of the Associated General Contractors in San Francisco.

No bid will be considered unless it is made on a blank form furnished by the State Highway Engineer and is made in accordance with the provisions of the Proposal Requirements and Conditions set forth under Section 2 of the Standard Specifications. Each bidder must be licensed and also prequalified as required by law. (See said Proposal Requirements and Conditions.)

The Department of Public Works reserves the right to reject any or all bids.

DEPARTMENT OF PUBLIC WORKS,
DIVISION OF HIGHWAYS.
G. T. McCOY,
State Highway Engineer.

DATED July 11, 1952.
Date of First Pub.: July 11, 1952.
Date of Last Pub.: July 25, 1952.

Council May Improve Mission Street By Assessing Property

(Continued from Page Three)

ported inspecting the "blind" intersections mentioned in a complaint by Mrs. Kelsey P. Illig, and stated that such intersections were "typical of all Carmel", that they kept the speed of traffic down and if they were cleared people would be encouraged to drive faster, to the endangerment of pedestrians. A check of police reports up to 1950 reveals only one accident, at the intersection of Ninth and Casanova, and this was not due to the shrubs obscuring the intersection. Orders were given to do some trimming at this corner.

It was decided to put in a planting strip in the middle of Junipero on both sides of the Ocean Avenue intersection, and to paint white lines down Ocean to indicate the double lanes.

Final memorandum to the state of street projects to come under the $24,020 gas tax allocation was approved. They are: repair and improvement of Ocean Avenue at Del Mar (including removal of eye-sore boiler fence); resurfacing and new shoulders for Carpenter Street; repair broken portions of Ocean between Junipero and Dolores Street; paving Sixth Avenue between Junipero and Mission, and a survey and plan for reconstruction of Mt. View Avenue as a two-level street with planting down center.

. . . Churches . . .

ALL SAINTS' EPISCOPAL CHURCH
9th and Dolores
8:00 a.m. Holy Communion.
9:30 a.m. Family Service and Church School.
11:00 a.m. Morning Prayer and Sermon. (Holy Communion, 1st Sunday of month.)
7:00 p.m. Young People's Fellowship.
11:00 o'clock nursery in lounge.
Rev. Alfred B. Seccombe, Rector.
Robert M. Forbes, Organist and Choirmaster

★

THE CHURCH OF THE WAYFARER
Lincoln and Seventh
Identical Services of Worship
9:30 and 11:00 a.m.
Church School
9:30 a.m. Pre-kindergarten & 4th through 10th grade classes.
11:00 a.m. Pre-kindergarten & 1st through 3rd grade classes
Youth Fellowship 7 p.m.
Dr. K. Fillmore Gray, Minister
Nelle C. Wiley, Director of Religious Education.
Margaret Lea Fisher, Organist

★

CHRISTIAN SCIENCE SERVICES
First Church of Christ, Scientist Carmel
Monte Verde St., north of Ocean Avenue between 5th and 6th
Sunday Services 11 a.m. and 8 p.m.
Sunday School at 9:30 a.m. and 11:00 a.m.
Wednesday Evening meeting 8 p.m
Reading Room
Seventh and Monte Verde
Open week days 10 a.m. to 9 p.m. except Wednesday when it closes at 7:30 p.m.
Open Sunday and Holidays 2 - 5 p.m.
Public Cordially Invited

★

CHRISTIAN SCIENCE CHURCH

The subject of the Christian Science Lesson-Sermon for Sunday, July 13, will be "Sacrament," with the Golden Text taken from the 116th Psalm:

"What shall I render unto the Lord for all his benefits toward me? I will take the cup of salvation, and call upon the name of the Lord."

The sermon will also include these verses from the 139th Psalm:

"Search me, O God, and know my heart:
Try me, and know my thoughts:
And see if there be any wicked way in me,
And lead me in the way everlasting."

Correlative to these verses, the following passage will be read from "Science and Health with Key to the Scriptures" by Mary Baker Eddy:

If we feel the aspiration, humility, gratitude, and love which our words express,—this God accepts; and it is wise not to try to deceive ourselves or others, for 'there is nothing covered that shall not be revealed'" (p. 8).

St. John's Chapel
DEL MONTE
(Opposite the Naval School on Fremont Street)
Sun. Services: 8, 9:30, 11 a.m.
St. John's Chapel Hour 10 a.m.
KMBY.

GREETINGS
to the
15th Annual
BACH
FESTIVAL
from
JOHN
ROSCELLI
Phone
7-4303
CARMEL

ALTERATIONS & CUSTOM-MADE CLOTHES
FOR MEN and WOMEN
Custom-made wedding costumes for the entire bridal party
Bride, bridesmaids, maid or matron of honor, flower girls
EVENINGS BY APPOINTMENT
D & J CUSTOM TAILORS
287 Calle Principal, Monterey
Mrs. Hazel Peterson Telephone 5-5408

ALADDIN IN CARMEL

Mr. Winter, the proprietor of THE VILLAGE JEWELER, has just received the following newspaper clipping, written by a roving reporter who was greatly taken with the array of wondrous things in his Dolores Street shop.

"Aladdin, lost in his cave and putting out his hand to the trees which bore the fruits of glorious color and fashioned of precious stones, was no more astounded than is the Carmel visitor who just happens into the 'ear-ring' shop. It can't be, one thinks, on being told that there is a place whose sole stock in trade is ear-rings. It is altogether unlikely that a merchant would say, 'This one thing I do', and then stick to ear-rings, of all things.

"And it isn't quite that way, really, because there are a few—a very few—other bits of jewelry to be found in this little cave. But these are far outshown by the main item, a piece de resistance which whets but never satisfies the appetite.

"Recently a New York salesman unloaded his sample cases before the doorway of this small establishment. He came as missionary to unknown parts, for isn't Carmel, California, a tiny hinterland village which tries hard but doesn't quite know how? On stepping inside, he fell back, dismayed. 'Oh, no!' was his shout of disbelief. There was no need for missionary work here—not in his department, anyhow.

"'The Village Jeweler', whose astute owners have collected all this loot and put it under one roof, literally has the largest and most surprising display of ear-rings in the United States. No foolin'. And it takes a mighty stout-hearted woman to pass up the feast.

"Did your grandmother own some beautifully wrought bracelets of soft gold, with classic designs running through the pattern? And, having had these appraised, have you taken them down to the bank to put in for safe keeping? You can match them here in ear-rings, and at a painless price. Persons knowing the value of Grandma's keep-sakes will be properly impressed at the ear-rings you have chosen to go with them, and you can save the price of an extra safety deposit box.

"Every color of the spectrum, softly muted, is here, in ascending or descending scale, as to hues and shades and tints. If it's azure or lapis Lazuli or rose or emerald or amethyst or topaz or gold or silver you prefer, you mention it. At once you find yourself in the predicament of the fellow who likes pie and is let loose in the cafeteria where the chef has out-done himself this day with apple and peach and cherry and lemon and chocolate and gooseberry and blueberry and raisin and custard and currant and squash and mince. He can't eat them all but he's happier than larks in the pop-corn.

"There are whole trays of each color, quite by itself. And these range in style from what you would wear to your Grand-Aunt Emma's tea for the ladies' knitting group to something dazzling for a night on the town in company with six drunken sailors. You accept a lapful of jewels from the trusting soul who is the proprietor and have yourself a big time. All HE has to do is hope your check won't bounce.

"There is something barbaric in almost every female. She 'hates' jewelry, maybe, but when she says 'jewelry' she almost never means little things to stick in her ears. Count the number of women you see who are not wearing brooches, bracelets, rings, necklaces or tiaras but who are wearing ear-rings. That's because The Little Woman feels kind of undressed without them. The Village Jewelers is for the likes of her. And it's worth the trip — from ANY distance."—Adv.

SCOUTING The Shops

(Continued from Page 21)

cinating little shop on Dolores Street. Notice particularly the tiles, the marvelously versatile flower-and-candle holders, and the pots for table and refrigerator. You've probably already heard of the famous little Name Pots, which you can get nowhere else in the country except at HANDCRAFT COTTAGE. Early-bird shoppers will be glad to know that handprint Christmas cards by Nancy of Carmel are now on display at HANDCRAFT COTTAGE, the only shop where you can get them here. While you're choosing Nancy's greeting cards, don't overlook the sweet little gift enclosures—especially the Angels on a Bicycle.

To serve the best to your Bach Festival guests, take advantage of the wonderful week-end specials at the DRIVE-IN PRODUCE MARKET on Dolores Street. Speeded from Carmel Valley and their freshness "refrigerated in" at the DRIVE-IN are peaches, plums, cherries, beets, carrots and many kinds of delectable lettuce. Other particularly good buys this week end are crisp cabbage and berries — six different varieties! Watermelons and new-crop cucumbers are fine food values at the DRIVE-IN, too. Everything's so tempting there because it's always highest quality. For instance, cauliflower at the DRIVE-IN PRODUCE MARKET is something to write music about!

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Bring You and Utensils

Carmel Crafts Guild holds a general membership meet tonight at 6:00 o'clock in the Crafts Building at the Monterey County Fair Grounds. Meeting will be built around a pot luck supper with members asked to bring their own food to the appropriate amount, silverware in the necessary number and one guest. Mrs. Roberta Walker will comment on her observations of crafts and craft work during a recent trip through the eastern United States.

OPEN SUNDAYS
12 to 6
CARMEL
DRIVE-IN GROCERY
8th & Dolores Phone 7-3476

COLD BEER
our specialty
FINE WINES

Miscelánea

OPENS SATURDAY, JULY 12

This new shop is a source of many things —

House decorations (*lamps, old copper and brass, rare ivories from Asia, chests, boxes, baskets, old prints.*)

Dress accessories (featuring handmade materials and hand workmanship — stoles, shawls, belts, jewelry)

You are invited to come in to see these and other items

DOUD BUILDING
Sixth Avenue (the south side)
west of Dolores Street Telephone 7-3720

15th Annual
PROGRAM FOR THE BACH FESTIVAL

July 14 to 20, 1952

GASTONE USIGLI, Conductor

MONDAY, July 14—8 P.M. Heralding Trombones. 8:30 P.M. Sunset School Auditorium. Concert: Gloria in Excelsis, Chorus; Overture D Major, No. 4, for Orchestra; Brandenburg Concerto No. 6; Cantata No. 60, "O Ewigkeit, du Donnerwort", for alto and tenor, Eula Beal, James Schwabacher; Concerto for violin and orchestra, A Major, Ervin Mautner.

TUESDAY, July 15—3 P.M. All Saints Church. Organ Recital. Ludwig Altman. Works of Couperin and Mozart, as well as of J. S. Bach. 8:30 P.M. Auditorium. Concerto D Minor for strings and cembalo, Vivaldi; Brandenburg Concerto No. 3; Ein Muskalischer Spass, for two French Horns and Strings, Mozart: Willard Culley, Alan Robinson; Brandenburg Concerto No. 2; Concerto D Minor for Piano and Orchestra, Ruth Slenczynski.

WEDNESDAY, July 16—11 A.M. Carmel Woman's Club. Lecture, "Program Notes for a Bach Festival", Alexander Fried. No evening concert.

THURSDAY, July 17—11 A.M. Carmel Woman's Club. First session of Complete Cycle of Sonatas for Harpsichord and Violin, Alice Ehlers, Alexander Murray. 3 P.M. All Saints Church. Organ Recital, Ludwig Altman. In addition to works by Bach, group of songs from "Little Notebook for Anna Magdalena", Phyllis Moffet, soprano. 8:30 P.M. Concert: Brandenburg Concerto No. 1; Excerpts from The Art of the Fugue, arranged by Gastone Usigli; Concerto for two pianos, C Minor, Ralph Linsley, Charles Fulkerson; Cantata No. 82, "Ich Habe Genug", for bass voice, Donald Gramm; Concerto for violin and orchestra, A Major, Vivaldi: Barbara Brown.

FRIDAY, July 18—11 A.M. Carmel Woman's Club. Second session Sonata Cycle, Alice Ehlers, Alexander Murray. 8:30 P.M. Concert: Concerto for two flutes, Vivaldi: Patrice Kelly, Floyd Stancliff; Two arias for tenor voice, James Schwabacher; Sonata D Major for cello and piano, Marie Manahan, Ralph Linsley; Handel Trio Sonata for violin, oboe, piano; Murray Korda, Don Leake, Ralph Linsley; Works for solo piano: Partita No. 2 in C Minor, Two Preludes and Fugues from the Well Tempered Klavier, Chromatic Phantasy and Fugue, Julian Karolyi.

SATURDAY, July 19—11 A.M. Carmel Woman's Club. Third session of Sonata Cycle, Alice Ehlers and Alexander Murray. 8:30 P.M. Brandenburg Concerto No. 4; Brandenburg Concerto No. 5, Alice Ehlers, harpsichord; Cantata No. 202, for soprano, "Weichet nur, betrubte Schatten", Phyllis Moffet; Concerto for 3 pianos: Julian Karolyi, Ralph Linsley, Charles Fulkerson.

SUNDAY, July 20 — At 3:00 and at 8:30 P.M. Sunset Auditorium. The Mass in B Minor for Soloists, Chorus and Orchestra: Phyllis Moffet, Dan Lenoir Hosack, sopranos; Eula Beal, contralto; James Schwabacher, tenor; Donald Gramm, bass.

Best Wishes from

THE BANK OF CARMEL

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